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**JUNE
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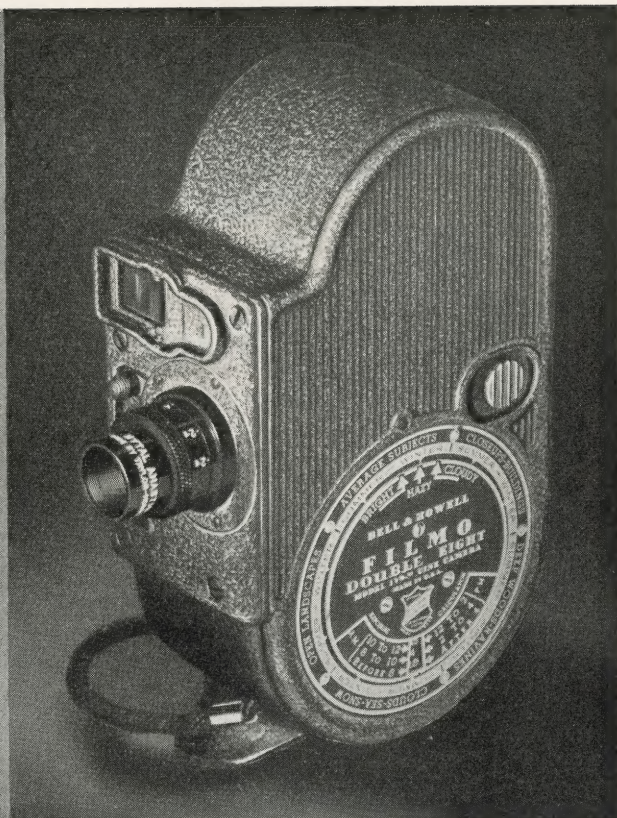
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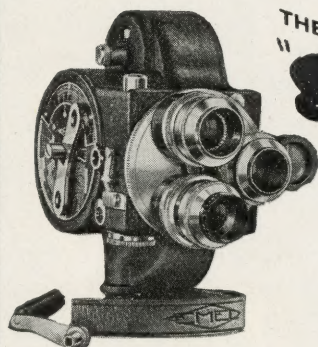
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of this book—



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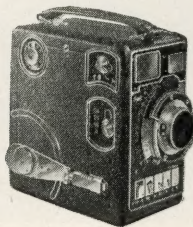
C.94 with 3 speeds, 8, 16, 64, f 2.5 lens £26 15 0

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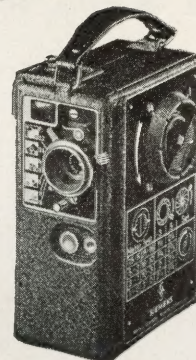
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Attractively priced at £19 17 6

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- 3 Siemens 8 R with backwind for automatic lap dissolves with special aperture control. New optical system eliminating the necessity for interchangeable lenses. £19 17 6

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Devoted to the Interests of all Amateur Cinematographers throughout the World

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Editor

NEXT MONTH

The first of a new series of articles, contributed by a number of writers, for beginners. It explains just how a cine camera works, what are the functions of the components described in "What's New in Apparatus," what the camera will do and what it will not do. The practical note is stressed throughout.

There's a new thrill about holiday filming with **BOLEX**



EVER used a cine camera with which you could focus each shot through the taking lens—sure of dead accurate focussing on critical close-ups? . . . or one where you could use the advantages of back winding to pep up your films with lap dissolves and super-impositions? . . . or experienced the joy and certainty of using a parallax corrected viewfinder which keeps groups or close-up heads accurately placed on your film, even down to 2 ft.?

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Double '8' model with Dallmeyer f/1.9 lens £43 10 0

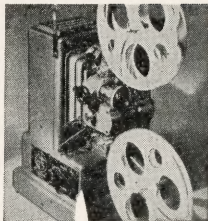
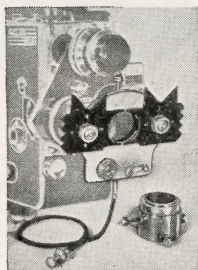


Paillard-Bolex cine apparatus is made in Switzerland, a country famous for precision craftsmanship.

BOOL AUTOMATIC CINE FADER

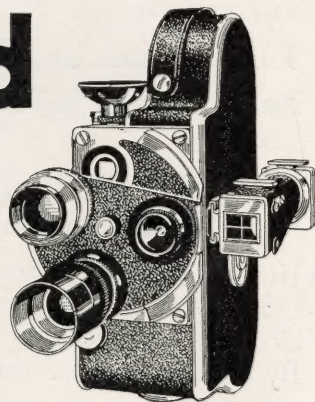
Clockwork mechanism. Entirely automatic. For use with any make of cine camera, giving ordinary fades, fading in and out and lap dissolves in varied forms. Invaluable for trick work and titles. By changing position of the pales to bring different edges into position, etc., gives 64 different combinations. Provision for flexible release. Price, complete with extension tube

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Scripts for Film Plays: Are They Worthwhile?

THE prize-winning scenario based on the incomplete plot, "The Adventures of John Evans," is published in this issue. We had intended to give a short resume and criticism of the entries for this competition, but when we started to prepare them, found our notes running to a quite alarming length—and the prize-winning script itself takes four pages. So we must content ourselves with some general remarks on the scripts and send entrants an individual criticism.

The standard is quite extraordinarily high and exhibits a considerable literary ability. But literary ability, though a most valuable asset (for to be able to express oneself well is, of course, a most desirable quality in the amateur movie-maker) is not an essential one. The cinematographer must think in pictures, not in words, and while a command of language helps one in the translation of those pictures to paper, the plot and treatment matter more than the style in which the directions to cameraman and director—for that is what a script amounts to—are written.

Slapstick

The story, of a man who minds a baby for a small boy who goes off to play and then, wheeling the baby, goes in search of the boy, who misses him, assumes the baby has been stolen and gathers round him a crowd which chases the unwitting kidnapper, is admittedly a crazy one. Such things just don't happen in real life. It is therefore best treated as slapstick, for one illogical situation in a film is not enough. The situations devised should not be too close to reality. The man who can with profit be normal is John Evans himself, for a normal person in abnormal situations is one of the foundations of comedy.

Some of the scripts, while most interesting and amusing to read, would be difficult to film. True, the competition was intended as an exercise in film craft, but to compile a script for the mere pleasure of writing it, although a worthy aim, perhaps, does not seem to us to be a particularly significant one. It is pleasant to marshal in imagination tremendous crowds, to use to the full the resources of a large studio, to provide for situations that could only be enacted in a

singularly well-equipped one, but all this does not get you very far. So many amateur film plays fail because the makers do not realise their limitations.

Is this creative endeavour, even when directed into the right channels, worthwhile? A number of correspondents doubt whether the amateur film play as represented by such good examples as "Refuge," "Three Floors Up" and "It Never Rains" is worth the trouble. And there are many people who think as they do. The amateur film play inevitably invites comparison with the professional product and, if it is constructed on the same lines, very rarely comes out of that comparison with much—or any—credit.

Making a Choice

Our own view—if we may be permitted to express it yet again—is that the amateur's horizon should not be limited in any way, that it is officious to dictate to him what he should film and what he should not film, for, after all, movie-making is his hobby, not his business. But if it comes to making a choice between the film play and, say, a domestic film or a documentary, we should advise against the former if he values the result more than the pleasure of producing it. For the satisfaction one gets out of making certain types of films,

irrespective of their success or otherwise, must certainly be taken into account.

Admittedly there is a great deal of fun to be got out of making film plays. More perhaps than any other type of film they give full rein to the amateur's creative faculties. The question the amateur must decide for himself is whether the pleasure he gets out of it is, to him, sufficient return for what may prove to be not always a happy result. All this is assuming that he handicaps himself by working to

(Continued on next page)



Note that the shadow in the foreground helps to provide a base for the picture, assisting the composition.

The Editor to his Readers

(Continued from previous page)

the Hollywood formula. If he breaks away from it and produces pictures that do not overtax his resources either of skill, money or imagination there is no reason why the amateur film play should not take its place as the most glittering example of amateur endeavour.

One must face the fact that, apart from a few isolated cases, the standard of the amateur film play has not appreciably advanced over the years. "Gaiety of Nations," made in the days when a sub-standard cine camera was a novelty, still remains one of the best. The reason can only be that it has been following the wrong lines, following slavishly the professional model which its producers are so prone to sneer at.

We do not advise amateurs not to imitate Hollywood because we think the American film is a cheap commercial product without a soul. We are not much concerned with souls, anyway; our own is a sufficient trouble to us. It is the fashion among some of the high-brows to dismiss the American film as machine-made vulgarity for the masses, while any nasty little film from France, Russia—anywhere except England and America—is art. Hollywood could not continue to provide entertainment for the millions week after week if that entertainment were not very good of its kind.

If the amateur is to provide similar entertainment he must use similar materials and the chief of these materials is money. Now and again, despite his limitations, he manages to simulate the professional model with conspicuous success. It is courageous to fight against

limitations, but the more sensible course is to capitalise them, to make films that the professional would like to make if only he dared. By adopting someone else's formulae the amateur yields up the one quality which the professional lacks: individuality.

THE HIGH-LIGHT SYSTEM

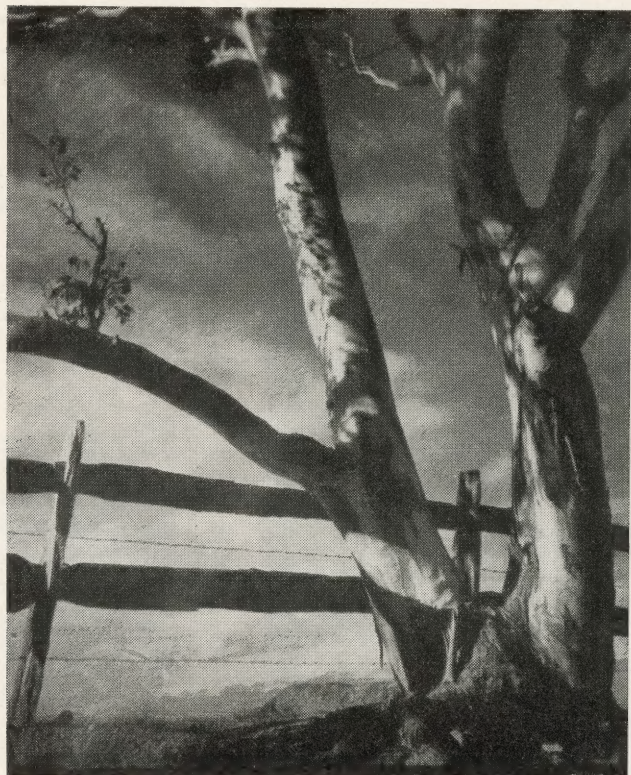
Important New Book Now Ready

IT is now more than three years since *Amateur Cine World* introduced the Smethurst High-Light Exposure System to amateurs. In those three years it has outlived controversy to attain a tremendous popularity and is now accepted as a standard method of exposure. Users of the system now have their own exposure meter; two years ago we published a manual on the subject, "Exposing Cine Film," which deals with the theory and application of the system. It has been so much revised that the current edition might almost be a different manual from the first edition. But it still remains a most informative and authoritative introduction and there is still almost as much demand for it to-day as there was when it was first published. Short of doubling the number of pages, however, there seemed little more that could be done in the way of further revision and we deemed it desirable that Mr. Smethurst should write a new and longer book rather than expand the original one.

So this month we publish "Professional Quality on Amateur Reversal Film," by P. C. Smethurst (Link House Publications, Ltd., 5/-. Cloth). It should perhaps be pointed out that although it goes far beyond the scope of "Exposing Cine Film," it does not begin where that manual leaves off. So that newcomers to the system have the choice of learning about the basic principles at the original low cost, or have all the information on the subject of reversal film technique at their disposal in the new book. And those thousands of readers who already have the 2/- manual will find a great deal of new and important information in the larger book. As an instance of its practical value let us quote from the preface: "A large number of the practical problems dealt with in the text have first arisen, so far as I am concerned, in one or other of the thirteen hundred odd queries I have received from readers of 'Exposing Cine Film' and through Messrs. Acweeco Ltd., and I should be failing in my duty if I did not thank these friends collectively for their help. Their queries have made it a relatively simple matter for me to accumulate a quantity of practical information that no one person could comfortably collect in a lifetime and the most suitable way in which I can show my gratitude is to pass on the information to others at once."

"Professional Quality on Amateur Reversal Film" can be obtained from photographic dealers and book shops or for 5/6, post paid, from these offices. A full review will be published next month.

A subject of extreme simplicity, relying for its effect on the balance of light and shade—and the use of a filter to darken the sky.



Why Not a 'Your Gang' Comedy?

HERE is something new in home record pictures of the family, one which will appeal not only to the family man but also to the bachelor cine enthusiast who finds the demand that he should make a film of his friends' younger children growing more and more clamorous. His problem, of course, is how to break away from the ordinary 'baby in the garden' type of film and, while providing his acquaintances with the prized record of Junior's winning ways at the age of eight, also provide first-rate entertainment for non-related members of the audience and give him full scope for exercising his ingenuity as a producer.

Briefly, the idea is to make a film somewhat similar to the all-juvenile "Our Gang" comedies of the professional screen.

Simplicity an Asset

Right from the beginning we must make two reservations. Children are not born actors and mimics. Therefore the resultant picture may be sketchy and does not warrant any expense beyond that ordinarily incurred in shooting family record films, namely the cost of the stock, developing and printing.

Simplicity in a film of this kind is an asset rather than otherwise, so we need have no scruples in putting all thoughts of elaborate sets, props, Heath-Robinson-like contrivances, and fussy dressing out of our heads right from the beginning. And the producer should not try to handle a cast of more than three children, with, perhaps, the family dog and one adult as 'bit' players. A larger number of children will complicate production unnecessarily, and will be harder to direct successfully—especially if the director is also his own cameraman, as is usually the case in films of this type.

There is one last warning before we are ready to go ahead with what may well prove to be one of the happiest efforts we've ever undertaken. For goodness sake eschew elaborate comedy gags and situations. To be really successful, comedy demands hours of concentrated



The famous "Our Gang"—but the amateur is advised to have no more than three children in his film. (Photograph by courtesy of M-G-M).

asks LESLIE WOOD

How to produce simple little domestic episodes featuring children, bearing in mind that children are not born actors, that they readily become bored and—very important—that their parents will be clamorous to see the picture.

liminaries are over-prolonged. They want to make a picture and make it quickly, and they are right. Their very spontaneity and lack of rehearsal will be much more entertaining than precise but woodenly acted gags.

The first step, then, is to decide upon a simple, straightforward story. In fact, the simpler the story the better. Nursery rhymes and the less elaborate fairy tales are suitable for the purpose if one's imagination boggles at thinking up an 'original.' Stories which require special costumes are best left alone, unless dresses happen to be on hand from a children's fancy dress dance.

"Sunday Best" Not Wanted

While we are on the question of costumes, do try and stop the fond parents of your stars dressing them up in their very best. Most party frocks look incongruous when worn outdoors in the cold light of day. It is much better to follow the ideas of Hal Roach, originator of the professional "Our Gang," and attire your cast in old clothes. They look more natural, help the children not to be prim and stiff, and occasion no heart-burnings if, in the course of filming, they suffer a few additional rents.

If nothing else presents itself in the way of suitable story material, try concocting a yarn round an every day article or background. A nearby river, or a garden hose may well provide the basis for your story. As a "Your Gang" comedy should be spontaneous, do not

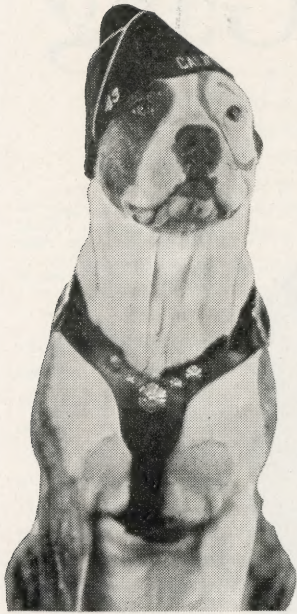
thought if elaborate ideas are to register with a click. If, as is probably the case, the week-end is your only available shooting time, it is most unwise to spend too much time in working out funny 'routines' and spending hours rehearsing the children.

You will discover the latter quickly becoming bored and fractious if the preliminaries are over-prolonged.

(Continued on next page)

Why Not a 'Your Gang'

(Continued from previous page)



Trick the dog out in a simple uniform if he has no objections to dressing up. If he has, there is no fun in the appearance of a cowed animal. ("Our Gang"—courtesy M-G-M).

attempt detailed script writing. A few notes on the back of an old envelope will suffice, and bear in mind the old precept which has it that the basis of all successful motion pictures is suspense. It is an awesome word but it merely means continuity of interest.

Making a Start

So always start with a simple problem. If we show a boy playing with a hose and being punished for doing so there is no suspense but merely a succession of incidents and it fails to hold us. If, however, we show the boy being warned first that he is forbidden to use the hose and then doing so we have got suspense, for we ask ourselves: will he be found out, and, if so, will he be punished or will he be able to escape.

Having jotted down your plot, arrange to shoot the scenes as far as possible in the order in which they will be shown on the screen. As they will mostly be taken in the garden this shouldn't be difficult, the close proximity of the locales dispensing with the usual need for taking all scenes on a given spot at one time in order to obviate unnecessary location trips.

If you shoot in sequence you will find the children will play their parts much better because they will be able to follow the story as it progresses. If we were to shoot the last scene first, the child mind would not be able to disabuse itself of the idea that this was in fact the first scene, and the rest of the development would be meaningless to it. Secondly, shooting in sequence saves a lot of trouble in checking up on clothes, props and lighting. A romper suit that starts to come adrift in Scene 1 will stay that way right throughout the picture with no attention on your part.

Lastly, shooting in sequence will simplify editing to an enormous extent, it being possible

to build up the finished reel with only half the number of editing cuts necessary if the stuff comes back from the processors with scenes shot in haphazard order. You won't appreciate this saving in editing time until you have made the last shot, when both cast and parents will immediately demand to be shown the result!

Now for actual production material. Besides camera, tripod and exposure meter and a tape measure for focussing close-ups, all we need is the lid of a large cardboard box, the kind which tailors and cleaners use for suits. Paste a sheet of white paper on the top and you have a rough-and-ready reflector only needing a stick about two feet long, placed inside the 'turned down' edge of the lid, to enable you to prop it in any desired position. If the weather is breezy, place a brick on the bottom edge of the inside of the lid to steady it.

Avoid Interiors

Try to avoid interior scenes if you possibly can, but, if one or two must creep in, then use one or other of the simplest known forms of open air stage. The first is the back wall of a house having french windows. Run a string along the top of the windows and hang curtains on the outside, group furniture round them, and put a carpet down. Provided the house is of the stucco or 'rough cast' variety, you will have a presentable imitation of a modern interior with stippled walls.

The second method is to make a background formed by rugs placed over a clothes-horse or three fold screen, or by pinning, tautly of course, dun-coloured material over a clothes line—the back of a carpet for example will make an excellent plain 'interior' backing if used in this way, only requiring the addition of chairs, tables and the like, to build up quite a presentable imitation room.

Use only a minimum of footage on these 'interiors,' remembering that natural exteriors are always more pleasing from the pictorial point of view.

The preliminaries being settled, now comes the real

work of making the picture. For our purposes children are not actors. They act when they play, but only to themselves. When called upon to do the same sort of thing before an adult they become self-conscious, so the less you say to them about acting the better.

Tell them you are going to make a film



Choose a simple plot or fairy tale that allows the children to play the games they like best. ("Our Gang"—courtesy M-G-M).

Comedy ?

and that it is by no means an easy thing to do, therefore, if they help you it will be a decided feather in their caps if the thing is successful. That puts them on their mettle and, better still, awakens their enthusiasm. Allow them to familiarise themselves with the camera ; a few words stressing its simplicity will remove any awe they may feel when it is turned in their direction.

Spend five minutes telling the children the main points of the story, but do not get sidetracked into long, involved explanations of motives. The child mind is only interested in what happens, not why it happens.

Photography Before Direction

Probably you will have to combine the duties of both cameraman and director. It may appear difficult, but, for a picture designed primarily for home consumption, it is better to concentrate more on the photography than on the direction. Fireside critics will be more lenient towards a picture which is sketchily directed than one in which shots are tilted or so under-exposed as to make the characters indiscernible.

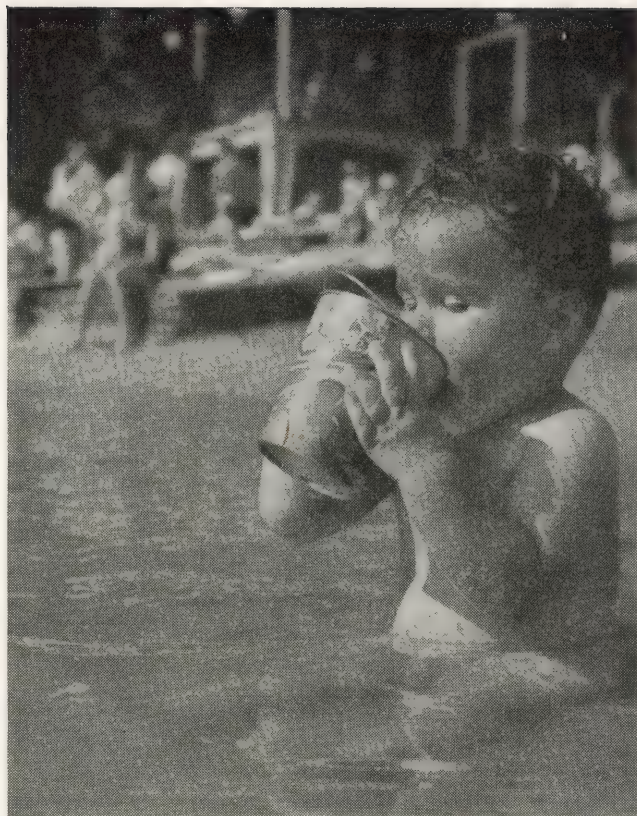
Right from the outset take pains to imbue the children's minds with some idea of the 'limits' of the camera's lens. They are apt, if they are enthusiastic, to walk clean over the invisible sidelines and so out of the picture, and you may have to lay down objects, such as a brightly coloured ball or a flower pot to keep them in check. Also try and restrain their natural inclination to perform simple actions too fast to register on the screen, especially in close shots, in which the juvenile players will be so near the camera that all but 'slower than life' movements will be meaningless.

Provided you get the cast enthusiastic right from the start, all should be plain sailing. You can now turn your attention to the family dog ; you will be surprised what a popular film star he will prove when the picture is projected. Directing animals may seem, on the face of it, to be adding unnecessarily to the task in hand, but actually, if you use imagination and do not try to make the dog do anything he is not accustomed to doing, you will find it quite simple to introduce some very effective canine interest.

Those 'Cute' Actions

Make a note of the 'cute' actions he performs naturally, like dashing down the garden at the cry of "Cats!" or turning his head to one side when you speak in an assumed voice. With these mannerisms he can contribute a lot to the film. Let us suppose that in your scenario the children encounter a little old lady who is in reality a witch. The dog should know she is a witch instinctively though she deceives the children. So include the dog in the long shots, but cut in a close-up, with the dog facing the camera, and have someone hold up, out of camera range of course, a hated rag doll or other object. The resultant shot of him barking and bristling will add to the drama when cut in now and then in the shots of the group.

Again, if the action calls for the dog to fetch help, an old but unfailling theme in child and animal pictures,



Shots such as this will long be treasured by the baby's parents—and they are not difficult to secure when the young subject is busily engrossed.

you will get the necessary action by shouting "Cats!" and all the footage you require of him leaping fences. Then, when the children are supposed to address remarks to

him, cut in close-ups showing him turning his head to one side, as he probably does when he hears a new or unaccustomed noise. The effect will be very telling when the close-ups are inserted into the long shots.

Don't weary the children by making these shots as you go along, also the dog will react better when only you and he are present. If your dog has no objections to dressing up, it will add to the hilarity later if you equip him with a simple uniform or a tiny hat, but if he objects don't persist, there is nothing at all funny in a cowed animal with hanging head limping through actions he thinks are making him appear a fool.

"Padding No Crime"

Padding is no crime in a picture of this type, mainly because the very purpose of the picture is to provide a permanent family record and, secondly, because story interest is secondary to the interest engendered by seeing the children perform. Therefore have no scruples about letting incident run to length as long as it is natural and helps the story just a little.

A doll's washing day, a young man of five pretending to do running repairs to his pedal-motor, or a little girl acting hospital nurse, are all naturalistic, and can be introduced without undue straining. If, for example, you have three children in the picture—and you cannot really successfully handle more—you could start with one little girl welcoming another to a tea party. By sub-title

(Continued on page 138)

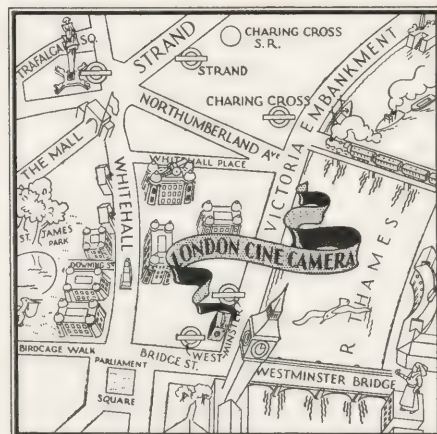
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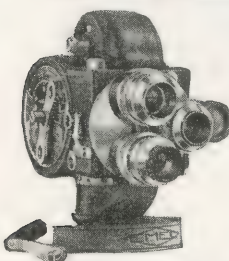
NEW PREMISES have been acquired and for several months a veritable army of electricians, shopfitters, carpenters and lighting experts have been working to get things ready for June 1st. From the foundations now being laid, metaphorically speaking, it is hoped to raise a superstructure worthy of the patronage of every cinematographer.

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TECHNICAL HINTS

The "L.C.C." technician will have his little "say" in this section each month.

KODACHROME

When exposing Kodachrome film on very distant scenes or when the light is "cold" in tone, better colour rendering is obtained by using a Haze filter in front of the camera lens. The Haze filter is colourless and requires no change in exposure.

TELEPHOTO LENSES FOR 8mm. CAMERAS

There is a growing tendency towards the use of one and two inch lenses, originally made for 16mm. work, on 8mm. cameras. No doubt it is cheaper to adapt a secondhand 16mm. lens but the results are inferior to those obtained with the lens designed specially for the small size. Calculations for 8mm. lenses are usually based on a circle of confusion of 1/2,000th inch, whereas most 16mm. lenses are based on not less than 1/1,000th. Therefore, it may be false economy to adapt the larger lens and we advise you to seek expert opinion when you are buying a telephoto lens.

WANTED FOR CASH or in part exchange. Cine cameras and projectors, also good miniature still cameras, particularly Leicas, Contaxes, Retinas, etc. Send for tentative offer immediately.

NEWS!

Agfacolor is now available for most cameras in the 16mm. and 8mm. sizes and if you have not yet tried it you would do well to do so now. Agfacolor is processed at the New Agfa processing Station at Wimbledon on the South West side of London, where prevailing winds carry dust from the Metropolis, not towards, but away from the factory. This is just one of the precautions taken by the Agfa Company to ensure the cleanliness of your films.

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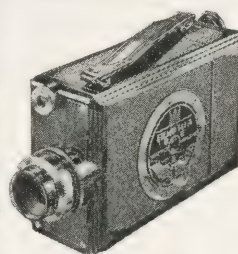


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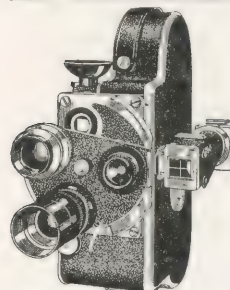
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PART
EXCHANGES

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EXPOSURES for your COLOUR CRUISE

Not only is our contributor one of the best known colour experts, but he also makes a speciality of cruise films, so that it can certainly be claimed that the practical advice he gives in this article is authoritative.

FILM

By
FRANK R. NEWENS
F.R.P.S.

WE have reserved our cabin on a 20,000 tons liner bound for the blue skies and bluer seas. We must be sure our camera is in first class working order. If the drive is by coiled spring, it is advisable to take a spare one on the trip. The normal 1 inch lens will, of course, be mostly used, but a 2 inch telephoto will enable a lot of exciting work to be done, particularly close-ups, which might otherwise be lost; and a 15 mm. wide angle is most useful in a ship and in some of the narrow streets and confined spaces abroad. Some distortion will result, but the effect of spaciousness is given and difficult shots permitted which would not be possible without it.

A lens of more than 2" focal length is not advisable as one is so seldom able to use a tripod on a cruise, for it transmits and exaggerates the motion of the ship to the camera. Personally I have found a "Unipod"—a one-legged tripod, if the Irishism may be permitted—of great assistance. Either extended to its full length and used at eye level, or as is more often the case, used closed with the pointed end jammed firmly into the leather socket on the strap around your neck, it helps tremendously to keep the camera steady. Take care,

What exposure to give for this scene? This article tells you.



however, that in using it, you keep the camera vertical—there is a tendency to cant it sideways if you are not careful. An alternative method, if you are not too particular about your clothes, is to use two legs of the small metal tripod unextended and jammed into the pockets of your waistcoat.

One should reckon on taking at least 25 per cent. more footage than will be used in the film. I took 800 ft. on a cruise of three weeks and found I had a very fair, if rather shorter record than I would have preferred, of my holiday, but of that more anon.

Storing the Film

The question as to whether you will keep your film in your cabin or get your steward to have it stored in cool storage, rather depends upon the conditions. If you are away in the early part of the year and your cabin a cool one, it is not necessary to keep it elsewhere. On the other hand, if it is exceedingly hot (though one is scarcely likely to experience the moist heat of the tropics) and your cabin is in a warm part of the ship, it is better to have it kept before and after exposure in cool store. I emphasise cool store, because usually there are two types of storage available, the very and truly cold storage in the lower regions, and the cooler storage where vegetables, salads, etc., are kept. The latter is preferable. If kept there it should be brought into your cabin some hours before opening to avoid condensation on the film, spoiling the emulsion. Unless conditions are very hot and trying I prefer to keep the film in my cabin.

We now come to what is really the most important part of the whole business: the correct determination of exposure. Full exposures tend to give thin, delicate images and colours—with over-exposure burning out or bleaching away all colour and quality in the lighter tones—and short exposures rather dense and heavy images and colours; under-exposure gives heavy, dense results.

There are two schools of thought on the problem. First, there are those who follow the 'High-Light' system, basing their beliefs on the assumption that

(Continued on next page)



Aja Sophia, Istanbul. (Photographs illustrating this article by courtesy of the P. & O.)

every subject may contain a white reflecting object and since this should be shown as clear white on the screen, an exposure based upon the light reflected from such an object will give the best rendering possible of the subject matter within the limitations of the emulsion used. This system is used in many of the film studios, where they are able to control the volume and manner of the lighting with very great success, and is, of course, the basis of the Smethurst High - Light meter which incorporates a diffusing medium over the electric cell apertures, and which is pointed at the light illuminating the subject instead of at the subject itself.

Compromise

The opposing group are not so sure that this attractive theory works too well under the varied conditions met with on a cruise, though they admit most of its claims under less exacting conditions. My own experience leads me to the Englishman's paradise of compromise, and to believe that the most successful practice lies in making use of the best of the suggestions put forward by the exponents of both camps.

Let us take the case of one whose pockets are not deeply lined and who is hesitating between an extra quantity of colour film and the cost of a photo-electric meter. I use the latter and would not lightly undertake the production of a cruise film in colour without one, but I exposed 800 ft. of Kodachrome in the Mediterranean two years ago, and, with the exception of one shot taken in the evening (for which no information was given), exposed the whole of it by the sole aid of the instruction leaflet enclosed with the film. And the whole 800 ft. was shown at the R.P.S. Kine Exhibition. It is true that the whole film was just a little denser than my particular purpose required (i.e., for projection up to 12 ft. x 10 ft. at 100 ft. throw) but apart from that there was very little with which to find fault. To those who may say, "Yes, but he's an expert in colour," I can only urge that this expert was prepared to follow *exactly* the makers' instructions.

Use Meter and Booklet

Why then do I prefer to use an exposure meter now? Well, partly because I make my films for one of the best of the big shipping companies, and since one is compelled to await one's return from the cruise before it is known how a single inch has turned out, I just don't take any chances. But on the back of my camera I stick the exposure notes from the instruction booklet and whenever time permits (it doesn't always) I check up my Tempiphot reading with that on the leaflet. In the event of any discrepancy I hedge one more and go midway between the readings. I mention this to show

EXPOSURES for

(Continued from previous page)



Street scene in Athens.

the lengths to which one who has had a long experience of colour work is prepared to go to try to ensure success. I do not want to convey the impression that I entirely disagree with the "high-lighters." From the theoretical standpoint I think the meter perfect, and for the more usual sort of work I know it works perfectly. Indeed, not long ago I carried out a test giving pairs of exposures—one according to my Tempiphot and method of use and one by the Smethurst meter. 98 per cent. had the same exposure, as both meters gave the same reading and the results, of course, were identical. In 2 per cent. the high-light meter exposures produced the better result, so I do not suggest that my own practice is infallible, but if I give an example of relative exposures it may help to clarify what I have in mind and explain why I prefer to work as I do.

Determining Exposure

The exposure for the shot of the games deck on the Orion was given as $f/11$ by both Tempiphot and the Kodachrome exposure guide, and produced a correctly exposed result. A tug came alongside to take off the pilot. It was mostly black and though the sides of the Orion are painted cream, the sea off Brixham was dark blue. The sun was streaming down on the tug as it was on the games deck and I gave the same exposure— $f/11$. This would be correct procedure according to the "high-light" theory, but the result was on the under-exposed side, and too dark; definitely darker than it seemed to the eye when taking it. The argument of the "high-lighters" would be that actually there existed that difference between the relative brightness of the two subjects, and my exposures reproduced the difference correctly, but with this I do not agree and for this reason.

Modified Methods

That there was a wide discrepancy between the shots I concur, and had I been in an aeroplane high above, it is possible that what I saw then would approximate fairly closely with the result shown on the film, i.e., the games deck brilliantly portrayed, the tug alongside so much darker as to suggest a contrast too great for the film to reproduce accurately. But my contention is that when I looked over the side at the tug I did *not* see it so, for almost immediately the iris of my eye would open as it looked at the darker scene below and I should see it at relatively greater brightness than would be shown by giving it the same exposure as the games deck. I have no doubt in my mind that I ought to have opened up to $f/8$ to have portrayed the scene as I saw it.

So I have modified my methods in the light of this and similar experiences, take a reading of the subject by my Tempiphot and for all normal subjects give the exposure indicated (subject to there being no wide discrepancy between it and the Kodachrome exposure guide).

I have fitted a hood to the meter as I had found the readings out of doors uncertain if I tried to shade the

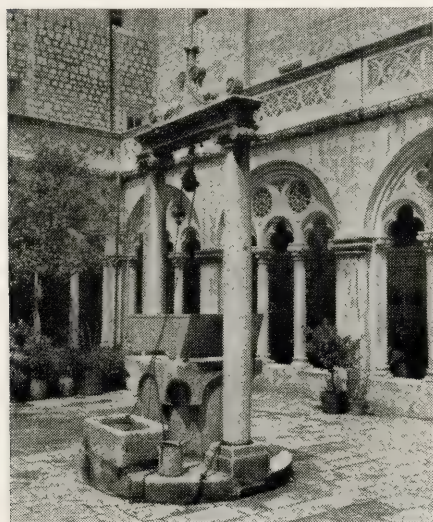
Your Colour Cruise Film

lens by hat or hand as described in the instructions. The hood seems to lessen the angle of acceptance slightly, so when taking distant seascape readings, I give from $\frac{1}{2}$ to a full stop less than it indicates (i.e., full stop less if the distant scene is light in character, half stop less if dark): for close-up and darker than normal subjects half to full stop larger than the reading. This practice gives results as near to the relative brightness of the scenes as I recall them. After two years of this, I must admit that I felt a glow of satisfaction on reading the instructions with the new fast Agfacolor film which also suggest variations to the meter reading according to the subject.

One other point is that this increase should be given to the meter reading (half a stop) when photographing subject matter lit strongly from one side, though such should not be taken in colour unless the scene is one with plenty of large light areas around, which will reflect light into the shadows and give them a luminosity that they would not otherwise possess.

A Peculiarity of Filming

Here is a peculiarity of filming in colour on shipboard and in the Mediterranean. On the ship there are broad white decks, the outer white cabin walls and on shore white or cream stone buildings and streets, all of which permit successful results of side and even contra light shots, which at home, with the darker surroundings, would be ruled out of court. Normally one would avoid attempting such effects, and in northern waters, the fjords, etc., it would scarcely be safe to tackle them.



Cloister Gardens of the St. Dominicans,
Dubrovnik.

Generally one would advise having the sun more or less behind the camera and relying on the colour of the subject to give the modelling when the sun is shining at full strength, but down south, certain conditions, as remarked above, help one out. In soft sunshine and diffused light, one can tackle the same type of lighting as in



The beauty of Dubrovnik.

view, f/11.

Open bathing pool—looking down on water, f/9 and f/11; according to angle of lighting.

Street scenes in Tangier, very narrow, but light cream stone building, from f/4 to f/6.3 according to angle of lighting and general conditions.

Native boats on the Nile, large area dark water, f/9.

Within the gardens of Shepherds Hotel, Cairo, sun blazing down, large light stone building, f/11.

In all cases taken between the hours of 10 a.m. and 5 p.m. in strong sunlight.

I would certainly suggest that sufficient stock of film be acquired before going abroad, so that you have it all of the same batch; this will help to maintain equality of colour balance throughout the film. It is advisable too, to expose and have processed 50 ft. before leaving, to ensure that you, your camera and meter are working in harmony and that nothing is left to chance.

Continuity Shots

One should remember to take plenty of rather short (5-8 seconds) detail shots of happenings on board, seaman coiling ropes, cleaning brass, the launches being lowered, etc., for although only taken maybe to use up a spool, or because they look interesting, they are of great use, not only in suggesting the atmosphere of a ship, but are helpful in joining up otherwise disconnected shots and so improving continuity.

Very strong headwinds will sometimes give camera shake and should be guarded against by getting shelter from a nearby bulkhead. Vibration at the after part of the ship, when steaming at a good pace, must be looked for, and if apparent, a move towards amidships made. In changing rapidly from one lens to another if using a turret-headed camera, remember not only to set it for the correct distance, but the proper aperture as well. One has to get the habit of keeping one's wits about one, particularly if, like the writer, one is using two and sometimes three still cameras at the same time and these with other material having other speeds!

monochrome work and meter readings can then be adhered to.

It may be useful to know the actual stops used for certain subjects, and as I endeavour to keep some record of the sort of shots one meets with (a good plan to adopt) I append a few, with the warning that since cameras differ and don't necessarily give exactly the same exposure at the same aperture, these must only be taken as a general guide, but they have given correctly exposed film for me.

Open deck scenes—games, etc., f/11.

Open bathing pool—general

PEACE FOR ALL

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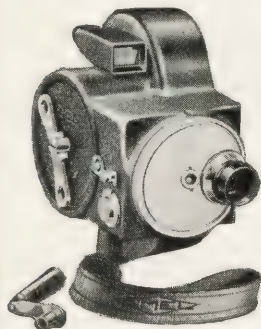
Seriously though, we have all been somewhat depressed by the air of gloom that has been encircling us for several months. But now with the bright sunny days in front of us let us do our bit to make the world a more cheerful place.

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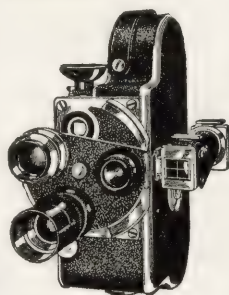
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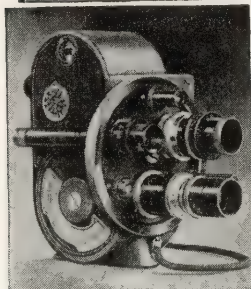
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PAILLARD-BOLEX CAMERA

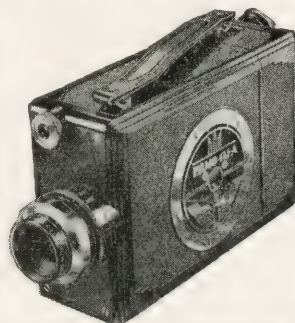
Why not change your old camera for one of these new comprehensive Paillard Cameras? The Paillard was used to make four out of the "Ten Best Films of 1938" and similar success was achieved the previous year. The Paillard is one of our favourite cameras, and we are therefore keen to recommend it to others. Price of 16mm. models with f/1.5 Dallmeyer Speed lens **£45 0 0** or with f/1.4 Leitz Hektor lens **£52 10 0**



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16mm. Siemens "Home," grey, 200 watts lamp, speed control, reverse and stills, optical framing, enclosed resistance, complete with cover. Unused **£26 10 0**

16mm. Kodascope, model K50, 500 watts lamp, fan-cooling, reverse and stills, automatic rewind, framing and tilting adjustments, separate lamp and motor switches, complete with resistance for all voltages, 100-250 A.C. or D.C., carrying cases. Almost new **£39 0 0**

9.5mm. CAMERAS

9.5mm. Pathe H Motocamera, f/1.9 Berthiot Cinor lens in focussing mount, single pictures, footage indicator, built-in optical direct vision finder. As new **£8 17 6**

9.5mm. Dekko, f/1.9 Dallmeyer lens in focussing interchangeable mount, 3 speeds, stills, direct vision optical finder and footage indicator. Nice condition **£7 17 6**

9.5mm. Pathe Motocamera, model B, f/3.5 Anastigmat lens, optical direct vision finder, footage indicator, excellent condition **£2 17 6**

9.5mm. Ditmar, f/2.9 Cassar lens, universal focus, 2 speeds, 16 and 32, hand crank for trick work, footage indicator and lens aperture visible through direct vision optical finder, which is also compensated for parallax. As new **£8 17 6**

9.5mm. Ditmar, with built-in Photocell Exposure Meter, f/1.8 Berthiot lens in focussing mount, 2 speeds, 16 and 32, hand crank, direct vision optical finder with parallax adjustment, locking catch for continuous run, footage indicator and case. Very nice condition **£16 10 0**

9.5mm. Ditmar, f/1.8 Berthiot in focussing mount, 2 speeds, 16 and 32, hand crank movement for trick work, footage indicator and lens aperture, both visible through the direct vision optical finder, which has adjustment for parallax. As new... **£10 17 6**

9.5mm. PROJECTORS

9.5mm. Pathe 200B, 200 watts lamp, air-cooled, complete with resistance for all voltages 100-250. Excellent condition **£11 17 6**

9.5mm. Pathe Home G.2 model, motor, super attachment and resistance for all voltages 100-250. In excellent condition **£5 0 0**

9.5mm. Pathe Imp, motor drive, super attachment, resistance for all voltages 100-250 A.C. or D.C. Complete with reel. Nice condition... **£3 19 6**

9.5mm. Eumig P.III Projector, with 250 watts lamp, 35mm. lens, still picture device, quick loading sprockets, works direct off mains, no resistance required. Complete with case **£11 5 0**

9.5mm. Coronet II, motor drive, built-in resistance for all voltages 100-250 A.C. or D.C., sprocket action, projects 30 ft., 60 ft. or 300 ft. reels **£4 17 6**

9.5mm. and 16mm. Peerless Projector, motor drive with speed control, complete with resistance, for all voltages 100-250 A.C. or D.C., and two projection lenses **£6 19 6**

8mm. CAMERAS

8mm. Bell & Howell Filmo Straight Eight, f/2.5 Mytal lens in interchangeable mount, speeds 8, 16, 24 and 32, automatic footage indicator, built-in optical direct vision finder with masks for telephoto lenses. Nice condition **£10 10 0**

8mm. Cine Kodak, f/3.5 Kodak Anastigmat lens, universal focus, direct vision finder, footage indicator. Almost new **£7 10 0**

8mm. Cine Kodak, f/1.9 Kodak Anastigmat lens in focussing mount, direct vision optical finder. Very good condition **£11 17 6**

8mm. Eumig Electric, f/2.5 Berthiot lens, direct vision optical viewfinder, footage indicator, motor driven by ordinary pocket battery, very light, almost new **£5 17 6**

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8mm. Cine Kodak, f/2.7 Kodak Anastigmat, universal focus, direct vision finder, automatic footage indicator, complete with case **£9 17 6**

8mm. Ditmar, f/1.8 Berthiot Anastigmat in focussing mount, speeds 16 and 32, hand crank, lens aperture and footage indicator can be seen through the direct vision optical finder, with parallax adjustment. As new **£14 17 6**

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8mm. Emel C.82, turret head, f/1.9 Hermagis in focussing interchangeable mount, 5 speeds 8-64, stills, motor drive, with hand crank for back wind and trick work, direct vision optical viewfinder with masks for various lenses, footage indicator and built-in exposure guide. As new **£22 10 0**

8mm. Keystone, f/2.7 lens in interchangeable mount, 3 speeds, 12-48, direct vision optical and frame finders, footage indicator, takes straight eight or double eight films **£7 17 6**

8mm. Univex, f/5.6 Ilex Univex lens, direct vision frame finder, footage indicator, 30 ft. spool of film costs 6/6 including processing. As new **£3 19 6**

8mm. PROJECTORS

8mm. Kodascope 8/35, 200 watts lamp, self-contained resistance, automatic rewind, tilting screw, 200 ft. reel, excellent condition **£8 15 0**

8mm. Kodascope 8/60, 3 amp lamp, 35 volt 100 watts, fan-cooled, built-in adjustable resistance, 100-250 volts A.C. or D.C., stills, automatic rewind, tilting and framing adjustment, carrying case. Nice condition. Cost £25 0 0 **£15 15 0**

8mm. Kodascope 8/30, 100 watts lamp, fan-cooled, built-in resistance, 100-250 volts, automatic rewind, complete with 200 ft. reel. Nice condition **£6 5 0**

8mm. Eumig, 250 watts lamp, fan-cooled, optical framing, built-in motor resistance, 100-250 volts A.C. or D.C. Nice condition **£11 5 0**

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TALKIES

16mm. GeBescope model "A," 200 watts lamp, motor drive, with speed adjustment for sound or silent films, built-in transformer for all voltages 210-250 A.C., volume control, plug for gram. or microphone, loud speaker packs away inside, very silent running **£37 10 0**

16mm. GeBescope model "B," 200 watts lamp, decentred filament lamp, motor drive with speed adjustment for sound or silent films, built-in transformer for all voltages 210-250 A.C., volume control, tapping for gram. or microphone, twin speakers in separate hinged case, very silent **£55 0 0**

16mm. Victor Animatophone model 25, fitted with 500 watts lamp, motor drive with speed adjustment for sound or silent films, volume and tone controls, reverse, 1,600 ft. arms, 3-stage amplifier, automatic rewind, 10 in. Dynamic speaker in separate case. Almost new **£55 0 0**

16mm. Amprosound model "M," 500 watts lamp, 8 watts undistorted output, plug for microphone, 2 speeds for sound or silent films, still picture device, automatic geared rewind, 1,600 ft. arms, complete with speaker. The whole outfit in two carrying cases. Excellent condition **£80 0 0**

16mm. Amprosound model "N," 750 watts lamp, fan-cooled, 2 in. projection lens, reverse and stills, speed adjustment for sound or silent films, automatic geared rewind, 1,600 ft. arms, 4-stage amplifier giving output of 8 watts undistorted, 12 in. diameter baffle speaker with 50 ft. flex, outfit complete in two carrying cases. Almost new **£90 0 0**

16mm. S.P. Wundatone in walnut case, 300 watts lamp, fan-cooled, speed control for sound or silent films, built-in transformer for all voltages 100-250 A.C., built-in 3-stage amplifier, output 6 watts, volume and tone controls, plug for gram. or microphone, mains energised loud speaker in separate case, with 35ft. of flex. In very nice condition **£50 0 0**

16mm. Bell & Howell Filmosound 138J, 750 watts lamp, fan-cooled, 2 speeds for sound or silent films, stills and reverse, 5 watts undistorted output, volume and tone controls, plug for microphone or gram., tilting adjustment, separate lamp switch, projector in blimp case and speaker in separate case. As new **£95 0 0**

16mm. De Vry "Challenger," 750 watts lamp, speed control for sound or silent films, motor and pilot light switches, illuminated control panel, framing and tilting adjustments, 1,600 ft. arms with hand-gearied rewind, projector itself rests on top of the amplifier, which has an output of 10 watts and is fitted with volume and tone controls and plugs for microphone or gram. Whole outfit contained in two cases. As new **£75 0 0**

16mm. S.P. Wundatone, 300 watts lamp, with fan-cooling, speeds control for sound or silent films, built-in transformer for 100-250 volts A.C., volume and tone controls, with plug for microphone or gram. Complete with speaker **£35 0 0**

9.5mm. Pathe 'Vox' projector, 13 amp lamp, giving brilliant pictures and sound output of 4 watts, complete with speaker and case. As new **£44 0 0**

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Weston Cine Exposure Meter, model 627 **£2 5 0**

Blendux Cine Exposure Meter... .. **£2 5 0**

Amato Photocell Exposure Meter **£2 7 6**

Leudi Exposure Meter **4 0**

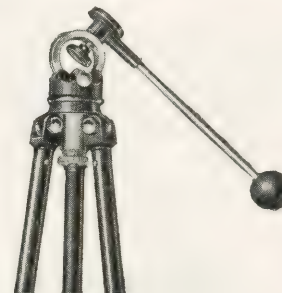
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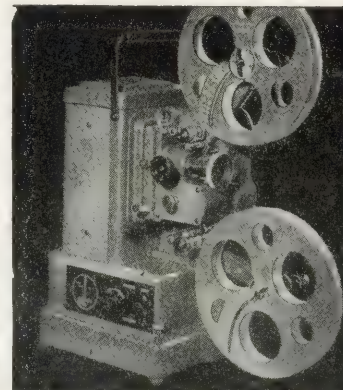
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£52 10 0



HIGH HOLBORN, LONDON, W.C.1

**CHAncery
6954/8**



Main Title : ONE GOOD TURN.

1. *Dissolve into C.U. of steeple, with church bells ringing. (This can readily be done with titling outfit). See shots 4, 88 and 91.*

2. *Dissolve into C.U. of alarm clock, the alarm ringing. See shot 89.*

3. *Pan slowly to take in, M.C.U., both alarm clock and head of John Evans resting on pillow. (Alarm clock is on bedside cupboard). John moves head uneasily, finally half-raises it, opens eyes and glares at clock. Cocks head, to indicate that he hears church bells. See shots 5 and 90.*

4. *Cut to repeat of C.U. with bells ringing, as shot 1. Very quick shot this, then*

5. *Cut back to shot of John, head cocked, listening—a continuation of shot 3, which should be long enough to allow it to provide for this shot also. He starts to pull himself up in bed.*

Very Good Advice

6. *Track back to M.S. John puts out an arm, stops alarm and sits up in bed. Notices book resting at side of alarm clock. Puts out hand, takes up book and reads.*

7. *C.U. Page in book, which John is holding. This book is one of those "Day to Day" good-advice affairs. With his finger, John marks Sunday. Against this we read: "Make the Sabbath the occasion for doing your neighbour a good turn."*

8. *M.S. John reading. He raises eyebrows, cogitates a moment, then lifts legs out of bed.*

9. *M.S. John, attired in Sunday best, top-hat, etc., leaving door of house. Comes down steps, looks L. and R., walks off down street.*

10. *M.S. John, walking towards pavement artist's pictures which are spread along pavement next door to a public house. (The artist himself is in the pub!).*

ONE GOOD

This is the prize-winning scenario in our "Adventures of John Evans" Script Competition. It will be remembered that a skeleton plot was given which entrants were asked to complete and base their scenarios on it.

By MAJOR CLAYTON LLOYD

11. *M.C.U. The pictures. Beside them is a cap, in which repose some coppers. One picture, beneath which rest the artist's chinks, is unfinished.*

12. *M.S. John comes up, looks at pictures, cogitates, stoops forward to chinks.*

13. *M.C.U. John kneels, picks up chinks, finishes the picture in a very crude fashion. As he is putting down the chinks after finishing, a hand drops on his shoulder. He turns, startled.*

14. *Camera lifts. M.C.U. John's head and shoulders, and the pavement artist, who, enraged, points to the picture with his disengaged hand. John removes hand from shoulder, rises.*

15. *M.S. Pavement artist shaking fist in air, John explaining that he is doing good turn. Small boy comes up, points to crude picture, roars with laughter. Artist looks round, sees boy, then turns, aims tremendous blow at John, who jumps back. Artist falls on his face from impetus behind missed blow. John takes to heels.*

16. *M.S. Another part of street. John is just slowing down from a run to a walk. He glances over his shoulder fearfully, and then, apparently reassured, walks on.*

A Helping Hand

17. *M.S. Man against wall. He is wearing notice "Blind," dark glasses, and has mug for coppers in front of him.*

18. *M.L.S. The same. In the distance you can see John approaching. He comes up to blind man.*

19. *M.C.U. John pauses in front of blind man, lifts top-hat, scratches head. Blind man rattles coin box. John feels in pockets, pulls them out empty, again scratches head, while blind man rattles box again. John smiles as idea dawns.*

20. *M.S. John thrusts back empty pockets. He takes blind man by the arm and commences to lead him towards the edge of the pavement. Blind man resists.*

Title: "I'll lead you across the road."

21. *Pan as M.L.S. He continues to lead struggling man, gets him into road. Taxi just misses them one way, and then another. Blind man breaks free.*

22. *M.C.U. Blind man breaking free, throws down glasses, looks wildly one way, then the other, turns back to the amazed John.*

23. *M.L.S. "Blind" man dodging rapidly (now able to see) towards side from which he has come: John is brought to his senses as another vehicle just misses him, and runs to other side, where he pauses.*

24. *M.C.U. John, still astonished, lifts hat, scratches head, shakes it in perplexity, replaces hat and*

TURN

READER'S PRIZE WINNING SCRIPT

half-turns. As he turns, his attention is caught by a large placard on the park railings close by. He moves across to it.

25. M.C.U. John pauses at placard, which is just beside park gates, and which bears in large letters the inscription: "Children's Sunday. Help the children to-day." John breaks into a beaming smile, moves to gates.

26. M.S. John going through park gates.

27. M.S. Bench in park, on which is small boy, with, beside bench, perambulator. Boy is sullenly rocking perambulator, cap pulled down over eyes. Occasionally he lifts the rocking foot to kick the bottom of the pram.

The Trouble Begins

28. M.L.S. John approaching bench. Boy continues to rock pram. Small boy with kite in hand is following after John.

29. M.C.U. John arrives at seat, says "Good-morning" to boy, who rudely turns away and pulls cap down further. John raises eyebrows, glances at pram, then to his other side from whence comes boy with kite. Boy with kite approaches boy on bench, and pantomimically suggests he shall come and help fly kite. Boy on bench tips cap back (John now watching interestedly) and jerks thumb at pram. Kite-boy disconcerted a moment, then looks at John, whispers to bench-boy as he jerks thumb at John. Bench-boy looks doubtfully at John, who takes his cue and nods and smiles.

Title: "Okay, sonny. You fly the kite and I'll eye the kid."

30. C.U. of John speaking. Boy grins and thanks him, kite-boy also grinning and saying "Thanks, Mister."

31. M.S. Boy on bench rises, joins boy with kite. Both nod thanks to John, who responds, and boys move off at run.

32. M.L.S. Boys run off, kite trailing behind, John watching approvingly until they disappear.

33. M.C.U. John, smiling after boys. Sighs, as he thinks of own past youth. Brought to his senses as pram starts to rock violently. Leans forward.

Baby's Violent Rage

34. C.U. Interior of pram. Baby yelling. John's face comes into picture, withdraws, hand comes in, tries to put dummy into baby's mouth. Baby bites finger. Hand withdrawn hastily.

35. M.C.U. John sucking bitten finger. Pram continues to rock with violence of baby's rage. John looks down in despair, half goes to put hand forward but withdraws it hastily. Scratches head in perplexity. Looks across top of pram, beckons anxiously.

36. M.L.S. Man with ice-cream and sweet trolley coming along path, John at right beckoning over pram. Man goes across to rocking pram.

37. Track in to M.S. John buys ice-cream cornets, bag of sweets, bag of sherbert with licquorice stick, toffee-apple, bar of peppermint rock. Man on trolley moves off.

38. M.C.U. John puts these various articles one after another into the pram, which gradually ceases to rock. John beams, resumes his seat. *Fade out.*

39. *Fade in.* M.C.U. John asleep on bench, pram quiet. John yawns, stretches, wakens gradually, then comes to himself with a jerk, looks at wrist watch, expression of consternation spreads across face.

Title: "Five minutes to lunch-time!"

40. M.S. John rises, straightens hat and tie, starts to march off, bumps pram, glances at it, and stops in fresh perplexity. Looks left and right for boys. Cups hands and shouts left, then ditto right. Pauses. Gazes anxiously again, nothing happens. Looks at pram again, then approaches it.

41. Track in to M.C.U. John examining pram to see whether he can find label or other clue. He turns clothes over gingerly at handle-end of pram (you cannot see baby, hood casting shadow forward), and unearths letter, repeats address to himself as he looks at envelope: hesitates, takes another look; assumes look of resolution, thrusts letter back. He adjusts top hat firmly.

Tragic Discovery

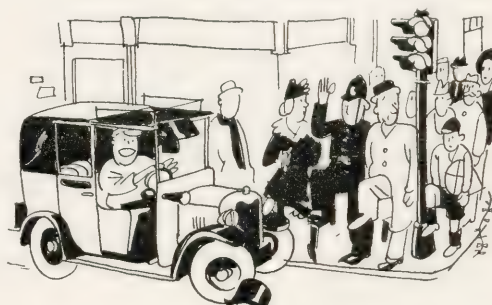
42. Track back to M.S. John finishes adjusting hat takes a further look round, and strides resolutely away with pram up path. *Fade to.*

43. M.S. The two boys with kite, which comes down with a flop. Man is standing watching. Kite-boy speaks to bench-boy, who goes up to man watching and asks time. Man produces watch from waistcoat pocket, looks at it, tells boy the time. Boy yells and beckons at kite-boy, starts off at run, kite-boy following as watching man stares.

44. M.L.S. The empty bench. Policeman strolls from one direction, pauses before bench to put hands on belt and relax knees in approved Constabulary fashion. The two boys run up from opposite direction.

45. Track in to M.S. Bench-boy looks wildly left

(Continued on next page)



A situation conceived in the true spirit of farce. The crowd pursues John, but the traffic lights temporarily check the chase.

"Shot 60. Crowd leader arrives, halts at signal. Rest of crowd pile up behind him, and all mark - time vigorously, looking up at signal."

One Good Turn

(Continued from previous page)

and right, kite-boy emulating him. Bench-boy starts to cry. Policeman moves over.

Title: "Now then! NOW THEN! Whassall this about?"

Shot continues as boy gesticulates and explains in pantomime; there come into the picture, as listeners, two men, a youth, a girl and an old lady.



46. Dissolve to M.C.U. (Shot taken from ground upwards). John, very worried-looking, approaching camera with pram.

47. M.S. from side. John walking with pram. Two nursemaids giggle, one blows him a kiss: he takes no notice. Both girls roar with laughter.

48. Dissolve to M.C.U. Boy explaining to policeman, who takes out notebook with portentous air, as the group of spectators closes in. Boy explains:—

Title: "It was one of them there kidney-snappers: a 'orrid little bloke in a chimney pot 'at!"

Shot continues as man in crowd takes policeman's shoulder, gesticulates to indicate top-hat, etc., and points violently up path.

49. Track back to M.C.U. The same group, man continuing to point, policeman putting notebook away, crowd starting to move with man who saw Evans in the lead.

50. Track back to M.L.S. The crowd, led by the man who saw Evans, followed by the policeman with the bench-boy hanging to his coat-tail, the other man, youth, kite-boy, girl, and the old lady holding up her skirts as she tags along behind.

51. Track back to L.S., crowd running, old lady gradually getting left.

52. M.C.U. Evans plodding along, camera moving alongside him. He pauses a moment, scowls, lifts hat

and wipes forehead, plods on again. Suddenly he stops and looks behind him, startled.

Title: "Kidnapper!"

53. Track back to M.S. John Evans with pram, looking over his shoulder.

54. Pan to L.S. (by increasing footage indicator) first showing John looking over shoulder, then leaders of crowd appear, gesticulating. Pan back, to show John start running.

Title: (in larger type than previously) "KIDNAPPER!"

In Full Cry

55. M.L.S. The crowd streams past, the guide man who saw John originally, still puffing in the lead and waving his stick; the policeman next, gesticulating, then the other man, youth, girl, kite-boy and bench-boy. Opposite camera, bench-boy falls, and the old lady, coming up, takes a purler over him. Disengaging himself from beneath her skirts, the bench-boy gets on one knee, shakes his fist and

Title: "Kidney-Snapper!"

56. L.S. Empty space at first. Into it comes John, madly running with perambulator, one hand trying to keep his top-hat on. As he goes out of right of camera crowd streams in and past camera.

57. Dissolve to C.U., Traffic-signal at red light.

58. Drop camera to M.S. Traffic has stopped with signal. John comes up and rushes across with signal.

59. Lift camera to C.U. Traffic signal. Light changes to green.

60. Drop camera to M.S. Crowd leader arrives, halts at crossing. Rest of crowd pile up behind him, and all mark-time vigorously, looking up at signal.

61. Drop camera to M.C.U. Legs marking time. Leading man bandy. Policeman's huge boots clapping up and down, and once treading on toe of next man. Knickers and socks of boys, shapely silk-clad legs of girl, and petticoat, thick stockings and elastic-sided boots of old lady, who manages some sort of duck-shuffle.

The Christening

62. Raise camera to M.S. Crowding marking time, looking up. Lights change. Crowd rushes on again in pursuit.

63. L.S. Park gates. John comes running through with pram, turns right and runs up street. A moment after he is out of picture, crowd come through gates. Leader stops, looks left then right, points, and crowd resumes chase.

64. M.S. Church door. Verger comes to door, looks about anxiously, then comes forward smiling with outstretched arms.

65. M.L.S. (Different angle). Verger in street close to church door, arms outstretched to stop John. John comes panting up, stops. Verger takes his arm, points to door: John is rather puzzled. Verger takes baby from pram, thrusts into John's arms, and walks him to door.

66. M.S. Verger propelling John through church door, which, turning, he closes.

67. M.L.S. Crowd arrive at pram, gather round, peer inside.

68. M.S. Crowd examining pram. Policeman takes out notebook. Bench-boy starts to cry. Others look everywhere, shaking heads. Guide man looks at other man and draws finger across throat suggestively. Kite-boy starts to cry, and old lady cuffs him. Policeman stops writing notes, seizes pram and

69. *Track back to M.L.S.* Policeman wheels pram away, holding bench-boy with free hand, others following.

Unexpected Hitch

70. *Dissolve to M.S.* Interior of church. Party gathered round font, including a wife, two godmothers of elderly type, little scraggy godfather, and clergyman. (Beyond, in nearest pew, four or five elderly ladies). Parson looks at watch with annoyed expression. Suddenly, party looks up.

71. M.L.S. Camera now above font, looking down aisle, up which verger is escorting John, who has baby. They arrive at font.

72. M.C.U. Verger places John, holding baby, in position between godmothers, who smile sourly. John looks dazed and frightened.

73. *Track back to M.S.* Group round font. Clergyman raises arm and starts to speak. John fidgets, godmothers look at him reprovingly. Clergyman raises his head, looks at John.

Title: "What is the child's name?"

(*Tracking back and in can be done with ring on footage indicator*).

74. C.U. John, looking at clergyman, gaping. The two godmothers can just be seen. One nudges John, nods towards clergyman. John opens mouth, gapes, shakes head.

Title: "Don't ask me, I'm not married!"

75. M.S. Group at font, John shaking head. Clergyman drops book, glares at him. Wife faints against one godmother, who props her up.

76. *Pan from group to tracking shot.* M.S. The old ladies in the pew, looking horror-struck.

77. *Series, camera travelling to C.U. of old ladies.* First one whispers to second:

Title: "An unmarried father!"

Plunged into Paternity

Second whispers to third, third whispers to fourth, fourth turns to whisper to fifth as camera pans to

78. C.U. Clergyman, frowning across at John. He hitches his surplice and says:

Title: "Not married, eh? We'll soon remedy that!"

79. *Panning.* M.C.U. Camera pans to show young wife revive and smile. Godmothers nod stern and vigorous approval. Godfather takes young wife by arm. Verger takes John by arm.

80. M.L.S. Vicar going up aisle, followed by young wife on arm of godfather, followed by verger leading John—who still holds the baby—the rear being brought up by the two godmothers obviously determined to cut off any attempt at retreat.

81. M.S. (From side, to avoid including any actual church surround) shows clergyman facing party—at right angles to camera. Verger takes baby and gives

to a godmother, arranging John next to young wife, the godfather beyond her. *Fade out.*

82. *Fade in* M.S. Vicar, lowering hands, marriage being concluded. He kisses bride, and shakes hands with John. The nearest godmother starts to kiss John. Verger signals to organist.

83. *Flash pan to M.C.U.* Organist, looking down towards verger. He is idle at the moment, we see that music is before him.

84. *Close to C.U.* Sufficient to show that music is the Wedding March—boldly labelled as such.

85. *Track back to M.C.U.* Organist. He acknowledges verger's signal by lifting hand, then commences to play.

86. *Flash pan to M.S.* Godmother kissing bewildered John, godfather kissing bride, remainder of party beaming.

87. *Raise camera* to shoot upwards to roof of church.

88. *Dissolve to C.U. of steeple* with church bells flashing in and out, as shot 1.



Members of the Wimbledon C.S. at work on a recent production.

89. *Dissolve into C.U. of clock,* alarm ringing.

90. *Pan to repeat of shot 3, M.C.U.,* alarm clock and head of John on pillow. John's head twists and turns uneasily. Finally, he raises head, opens eyes, and glares at clock. Cocks head as he hears bells.

91. *Cut to C.U.* Repeat of steeple with bells ringing.

92. *Cut to M.C.U.* John, head cocked. He puts out an arm, stops alarm. Sits up in bed. Notices book by alarm clock, puts out hand, takes up book and reads.

93. C.U. Page in book, as shot 7. Again he marks Sunday with his finger, and we see the same advice: "Make the Sabbath the occasion for doing your neighbour a good turn."

94. M.C.U. John. He looks up, terrified, shudders. He flings legs back into bed, pulls clothes back over himself, and hurls book from him.

95. C.U. Open window. Book flies through it.

96. M.S. Bench-boy walking along street with pram.

97. M.C.U. Book falling with increasing momentum in front of house.

98. C.U. Bench-boy. The book drops square on his head, he flings up his arms, letting go of the pram.

99. M.S. Boy flat on face, pram running away with increasing momentum.

100. *Track to fade,* as pram disappears at terrific speed into the fade-out.

Title: THE END OF ONE GOOD TURN.

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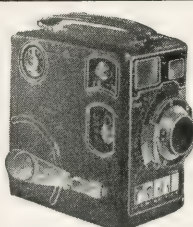


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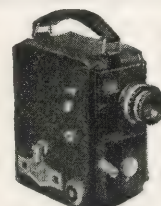
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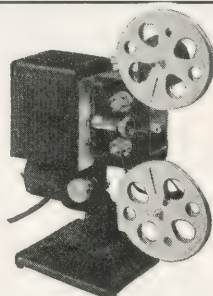


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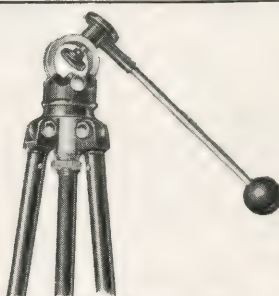
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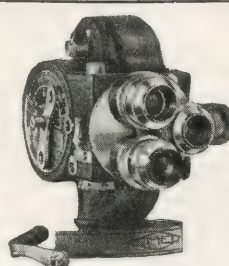
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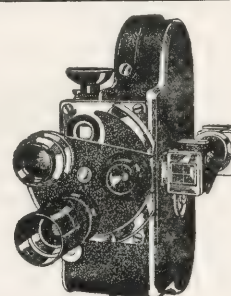


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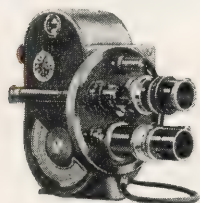
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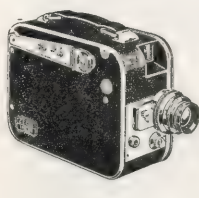
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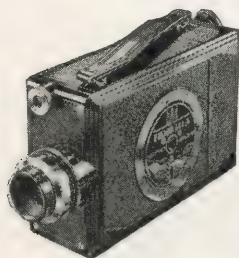


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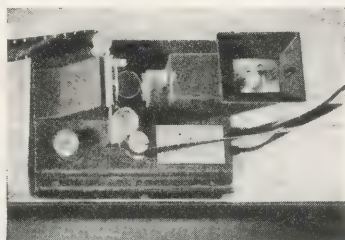


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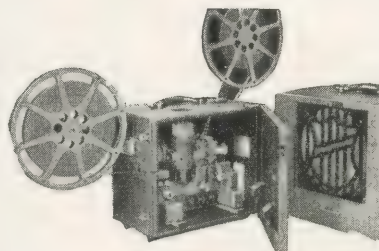
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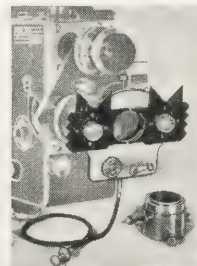
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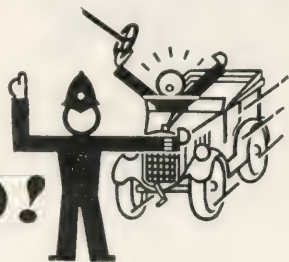
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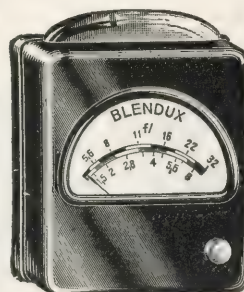
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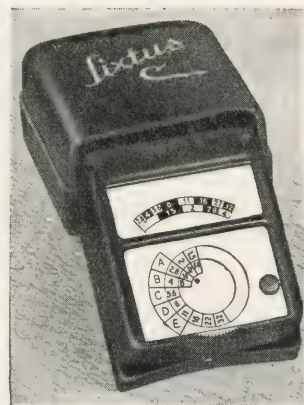


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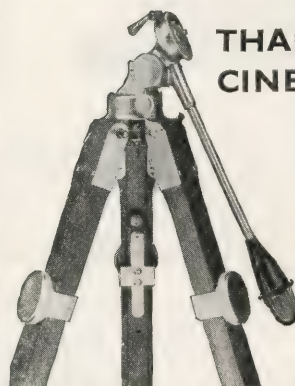


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Three Leading Ladies

in "Three Floors Up"

—But You Noticed Only One!

"THREE FLOORS UP" was adapted from an original scenario by Jimmie Bacon, entitled "Inspired Ideal." Jimmie's plot was a comparatively simple one about two friends, an artist and a sculptor, the rise to fame of one and the sinking into obscurity of the other. At that time Ace Movies required a picture in a light vein with a fairly large cast. "Three Floors Up" is the result.

I followed my usual practice in production: first preparing a synopsis of the plot for approval by the production sub-committee; second, preparing the Treatment. This is spelled with a capital "T" because it's very important and must be what we call "watertight." From the Treatment is prepared the shooting script and with a "watertight treatment" it is possible to write only that portion of the script immediately required for shooting, the balance of the script being prepared as and when required.

We had some unexpected snags with this picture. Half way through shooting the leading lady walked out—a thing previously unheard of in the annals of Ace Movies. It was impossible to reshoot the sequences in which she had appeared, so we had to call in another girl. This girl, Dodo Shields (a blonde), was as much unlike her brunette predecessor in appearance as it is possible for two persons to be. As a point of interest, three girls actually appear in the finished film as the



same character. The original, her sister who deputised for her on one occasion, and the last girl who 'finished off.' So far as I am aware no one has ever spotted the changes, which gives me the comfortable feeling that I must have done some pretty inspired cutting.

Last month we published short articles on how they made their films by the producers of "Man on the Road," "Wings Over the Sea," "Our Heritage," "Contributory Negligence," "Landfall" and "Refuge." The remaining A.C.W. prize-winners discuss their films in the following pages.

The script called for an exterior picnic sequence and we shot this amid most delightful scenery out Warlingham way. The entire sequence was lost in the post somewhere between us and the processing station.

By the time we had recovered from this shock it was too late in the year to hope to retake that outdoor sequence so I rewrote that part of the story which is now the car, restaurant and fun-fair sequence which we were able to do in the studio.



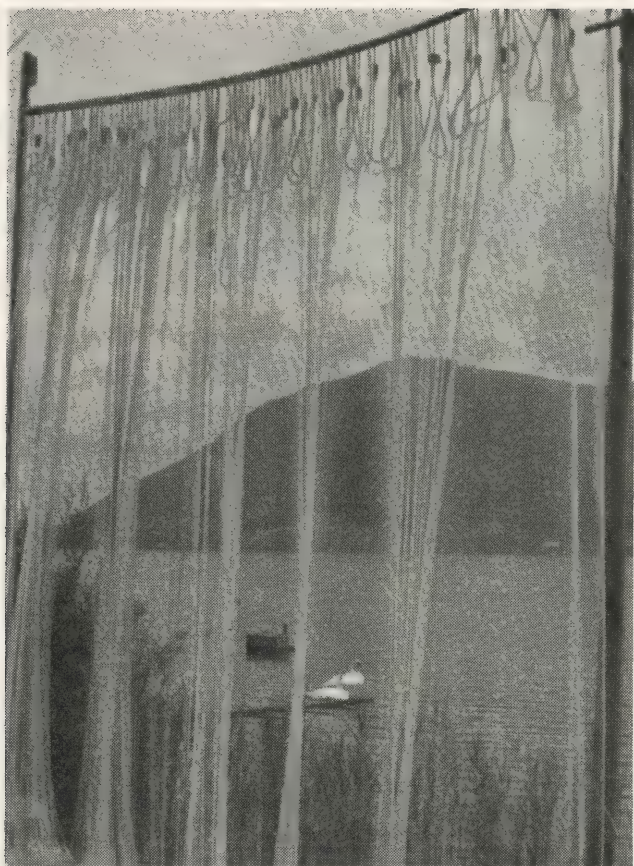
Attention for the leading man! A Flit Gun being used to make 'perspiration' for a facial close-up for the film, "The Local Panther" (A. C. S. of India). The location is Powai Jungle.

The Fun-Fair Sequence

Shooting the fun-fair sequence was amusing—to the technical staff at least. I wanted to give the impression of the artist and his girl friend taking a ride on the helter-skelter. We set up a ladder at a steep incline and the hero, Clifford West, sat on a tea tray at the top held in position by several willing hands. On the word "Camera!" the tray was released and the law of gravity took control. It was a good idea and tray and hero slid down at a terrific pace. Unfortunately, they parted company halfway down—the tray leaving the ladder to port, the hero to starboard. As I say, fundamentally a good idea in theory, but a bruised hero in practice. The heroine absolutely refused even to try. We played safe with the giant racer and used the camera dolly on a very mild slope, with a cushion for Mr. West.

The settings required four sets of stairs; ground, first, second and third floors. Lining paper plays a very important function in Ace Movies' set construction. Structural work which has a tendency to sway with the breeze assumes a rock-like rigidity after the application of paste and paper. Possibly the art director was over enthusiastic as to the stress load of paper because he had

(Continued on next page)



the stairs constructed using a large proportion of this material. Consequently walking up and down these stairs was rather like getting in and out of a fabric covered airplane—you had to put your feet on the right spots. Several members of the cast got bogged to the knees in stairways and the whole unit was sick of constructing stairs and decided that all future sets must be on the level.

The piece of sculpture which appears in the studio sequences presented a different sort of problem. We originally tried to make it in plaster of paris which for some reason or other appeared to set almost instantaneously with the consequence that, after mixing up large portions of the plaster, most of it was wasted owing to its having set before it could be used. Several peculiar looking lumps of white rock littered the studio for months afterwards. We eventually made the sculpture with wood, canvas and a coating of Keen's cement.

Distant views are apt to be somewhat disappointing. Here the foreground interest supplies the motif of the shot.

BEN CARLETON.

COUNTY SCHOOL

We regret that pressure on space prevents publication in this issue of the short article on the making of "County School," one of the Ten Best, but it will appear next month. Among worthwhile articles in the July issue will be: "Close-ups: When They are Required and Why, When They Should be Shot, and How," "Chemical Fades on Reversal Film" (advice on how to produce them with the preparations now available) and "Simple Synchronising Systems" (concluding article).

Some Artificial Light Problems

"MOLE VOGUES OF 1939" might have opened in the customary manner of many such documentaries; the raw skins and the various processes they go through to the finished article, but I was dubious about it. I felt that films treated in such a plain and straight-forward manner are apt to become boring to a non-technical audience, no matter how good the photography and editing might be. I therefore prepared a scenario with a slight theme running through it. The story was very simple, but it added that human touch which was necessary.

Fashion Parade Sequence

It commenced with an introduction showing wearers of moleskin coats about town, intercut with advertisements of coats from fashion magazines. This created an impression of much activity in that line. Then came a cut to the manager of the manufacturers who placed a large order for skins. We then follow the skins through their various processes in the laboratories, and so on to the completed garment. At this stage the fashion parade sequence appears; it is introduced by a girl looking through a fur catalogue which suddenly "comes to life."

Having satisfied myself with the script, I commenced filming the exteriors. The camera, a Victor mounted on a tripod, caused quite a stir in the busy West End, the tripod being more of a hindrance than a help, but having dispensed with it, I was able to get under way with the filming.

I made arrangements with the dyeing laboratories to do my filming on a Sunday, so as not to upset their routine. They arranged for some members of their staff to come in and "act their parts." Filming was due to start at 2 o'clock; I arrived about 12, which enabled me to look over the place and make notes of the best shooting angles and position for the lights.

Missing Key

On opening my camera case for an exposure meter, I discovered that the camera key was missing; the key was attached to the camera by means of a chain which had broken a few weeks previously, and which I had neglected to mend. On the previous night I had cleaned the camera and checked over the lighting equipment, but must have forgotten to pack the key. Someone suggested that we might make a key in the machine shop, and we were fortunate to make a make-shift key out of an old piece of metal. Needless to say, I had the chain mended on the day following; that little incident taught me to check my apparatus and then re-check it on all future occasions.

For my lighting equipment I had four Photofloods mounted in Kodaflector two unit floor stands, although only on rare occasions did I use all my lights as I was fortunate to have a fair amount of daylight; for every shot an exposure meter was used; this ensured regularity

throughout, and with the help of Kodak S.S. Pan., f/3.5 was the most favoured stop.

The first real difficulty was the fashion parade sequence. I thought it advisable to make test exposures before proceeding. In the first instance I lit the set in the ordinary way using about five Photofloods at f/2.5, and found that the exposure was good for everything but the mole coats ; as these were almost black, they were so hopelessly under-exposed that the 'working' of the skin was not at all visible. For the second experiment I used ten Photofloods in reflectors, getting them as near as I could to my subjects, and, as I expected, the coats were perfect, but the faces and background, etc., were almost transparent.

Edited in Two Stages

The obvious thing to do was to get as much light as possible on the coats and as little as was needed on the faces and background. For this I constructed three spotlights, and by carefully shading the floods with black cards, concentrating all the light on the coats and keeping the faces out of glare, I obtained most satisfactory results. S.S. Pan. was again used with three Photofloods in spotlights and six mounted in reflectors ; f/2.5 was used. I might add that I was fortunate enough to have the services of two West End cabaret stars to display the coats in this scene.

The editing I completed in two stages ; first, I kept religiously to the script, and then, on viewing the whole film, I proceeded to re-edit, shortening shots that were too long, removing some, exchanging others, etc., until I was completely satisfied with the result.



Another example of foreground interest. In this case it also serves, in some measure, to suggest perspective. Without it the scene would be somewhat flat.

Team Work Brought Success

THE story of "It Never Rains" was written by me for the Stoke-on-Trent Society's annual film competition, in which it was successful. While writing it, I had in mind the two male members who eventually took the leading parts. As many subsidiary characters as was practicable were incorporated as I believe in this for club productions, providing they can be worked in without adversely affecting the filmic value of the scenes. The story written, my own unaided efforts ended. I directed, certainly, but this film is essentially, in every sense of the term, a club production ; it relies for its success on the enthusiastic co-operation of all concerned.

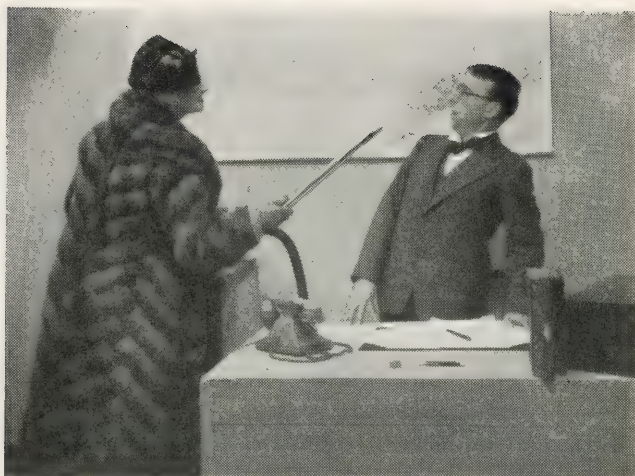
Prior to active production a conference of cameraman, technical advisor and myself went over the story, adding, altering and deleting until a final form was arrived at from which the shooting script was made. There were a hundred and forty-seven shots and nine locations. Details of each shot—number, camera instructions and notes on the action were typed on a separate postcard. The script was also written out in book form for reference as to continuity of scene and action. But each location had its own batch of cards. This method facilitates production enormously and was the technical man's idea. Filmo and Bolex cameras were used with, for the majority of the photography,

fixed focus lenses. Exposures throughout were by the High-Light system. Lighting for the interiors consisted of two banks of three Nitrophots with two Photofloods for top lighting and an occasional extra one as subsidiary to one side or the other when needed.

Matching of the exteriors proved one of the major difficulties. We hit on some very variable weather and although shooting started in June it was not completed until mid-September. The vagaries of the weather and the lapse of time resulted in some inequalities of colour rendering, needing correction by dyeing. Apart from this, our technical difficulties were few. We had some trouble with the dog chasing cat scene. The cat was borrowed on the spot and escaped before we were ready. It was eventually recovered after much searching by the owner over the backs of a crowded town area. The amusement aroused in the onlookers resulted in a scene being shot not in the script : the group of children laughing, obtained by the intelligent opportunism of the cameraman.

In the picture the dog appears to be on the heels of the cat. Actually the cat was allowed ample time to escape before the dog was released, cutting off the intervening film getting the effect as seen. For the transition from the traffic lights to the country the technical unit provided a six foot plank to one end of which the camera was screwed. The plank was secured

(Continued on next page)



Fortified by having been left a legacy, employee tells employer exactly what she thinks of him. From "What's In a Name," Portsmouth Film Society's latest production.

to the luggage grid of the car and two members sat on the grid to eliminate shake. The camera end projected beyond the car on its near side. (When driving to the site the driver forgot the projection and narrowly missed

collision with a telegraph pole). The camera was trained on the dog looking out of the car window, and the car allowed to glide gently downhill in neutral. The camera pans from the dog down to the rapidly receding road. The car stops and the dog jumps out, the scene being that of the picnic site. Unfortunately, the weight behind was not sufficient to steady the jolting and the shot is not a success.

Cheating was called for in the scene depicting the lorry driver climbing through the upper window of the house. The ladder was much too short and in the establishing shot, showing the window with the ladder against it, the ladder had to be stood on a table. This was removed and the ladder placed on the ground for the shot showing the man starting to climb. He is then shown entering the window. Actually this is the ground floor one.

800 feet of film was used in the making of this picture. On the editing bench this was reduced to 600 feet of apparently essential footage. But the action lacked the snap desirable in comedy. A further cutting, taking six consecutive hours, reduced "It Never Rains" to its present 475 feet and the two members responsible to prostration. 125 feet—Ruthless! But, as it proved, worth while.

W. H. KENDALL-TOBIAS.

'Interior' Scenes Made Out of Doors

WHEN I first began to plan "Spirit of the Camp," I intended to write a detailed scenario, dispensing with sub-titles. Both ideas I had to abandon. A few sub-titles had to be introduced to link some sequences. Also, as much that is best in camp life is spontaneous and unexpected, I found it impracticable to plan very much in detail beforehand. Eventually it was found best to adopt three main methods.

For some sequences I wrote a scenario in detail and worked more or less to it. These include the introductory and railway sequences. In other sequences I merely planned a general outline, relying on securing suitable scenes as opportunities arose. In the bathing sequence, for instance, the shots of the boys running down to the beach and then back again for dinner were planned in detail, and acted accordingly. The actual bathing and dressing scenes, however, were secured just as opportunities came, but with the general plan in mind.

One sequence was not planned. It is composed of a few isolated shots of what we thought amusing incidents. The scenes were in a way the 'left overs' after the other sequences had been completed. Rather than discard them I grouped them in a decent order and introduced and ended the sequence with scenes of a boy writing a letter home, thus making the scenes the subject of the boy's thoughts as he writes his letter. The shots introducing the letter were all taken after camp, as were also the 'atmosphere' shots of river, castle, churches and so-on, in which no campers appear.

In most of the acted scenes only one rehearsal proved necessary: some were not rehearsed; others needed more rehearsing. Take, for example, the close-up of different hands quickly snatching slices of bread off a

plate, leaving it empty. Take No. 1 'went wrong' but take No. 2 proved successful. On projection, however, take No. 1 was so amusing that it was also included. In directing the boys I always emphasised one point: 'Do not look at the camera.'

The 'interior' shots of the boy packing were taken in my back garden. As they were mostly close-ups it was only necessary to spread a carpet on the yard, place a table and chair in position and stand a folding screen in the background to hide a brick wall. At camp only very primitive devices were available for shooting one or two marquee-interiors. The marquee walls were lowered and white oil-table-cloths were spread on the ground in the sun to reflect light on to the subject. Once a mirror was used in a similar way to reflect the sun on to a picture.

On three occasions models were used: a station sign, a station clock and an R.A.C. notice. The original of the last named once read: 'Seaton Point: sands unsafe for cars,' but it has been so battered with stones that it is now illegible. The model was also given the original's battered appearance, but the relevant words, 'Seaton Point,' were left readable. This shot introduced a view of a bay, and to give foreground interest and depth to the scene a few fern leaves were placed upright in the ground a foot or two in front of the camera. The titles were taken on a home made titler—most of them indoors near a window, with the aid of a silver screen reflector. Artificial light was never employed.

In the evening sequence one or two scenes show boys going to their tents. The camera was held at a low angle and stopped right down, my aim being to silhouette the boys against the sky. I blame compensated processing for the fact that the scenes appear only slightly under-exposed.

J. CLAYTON-HANCOCK.

Why *MAKE-UP* is Desirable in COLOUR FILMING

IN monochrome work the object of make-up is to soften out blemishes and imperfections on the skin of the subject without masking the essential texture. It is also used to some extent to modify the photographic appearance of the face, and in fact to 'retouch' the subject before, instead of after, the exposure is made.

Mascara, lining pencil and eyeshadow alter the natural shape of the eye and hide deficiencies of structure and contour; lip rouge performs a similar function for the mouth. A certain amount of local shading and highlight is also used to modify the apparent contours of various parts of the face without actual building up of the form.

A Complex Problem

In colour photography the problem is much more complex because make-up must not only do all these things but it must also produce on the screen an agreeable colour effect for the individual subject. When necessary it must bring a number of subjects of different basic colour down to a reasonable level of similarity. Conversely it should be capable of giving marked differentiation in colour between several subjects in one shot. While doing this it must at the same time take care of the peculiarities of colour rendering which are introduced by the film process itself.

No colour process is free from a tendency to stress certain colours at the expense of others, while the subtractive processes in particular will tend to give a rendering which appears more brilliant than was the actual fact. While such brilliance is eminently desirable for some types of work it is not so pleasant in its effects in close-up portrait work. It can be combatted by modifying the colour of the subject so that the photographed effect is more subdued.

In additive photography, on the other hand, some colours tend to be rendered too pale. Red lips, for example, can with advantage be made up heavier than normal to secure the correct photographic effect. It is because of this tendency to stress certain colours that the 'photographic' colour of a subject cannot be judged with certainty from visual examination of the actual subject. High

The colour rendering of the film is only one of the factors that must be considered when taking close-ups. Ordinary street make-up is not successful, the pink being rendered too dark, the yellow is unstable photographically and the white unduly stressed.



magnification of the skin surface reveals the fact that the characteristic tone of skin is not composed of a single colour or pigment, but is a visual impression built up by the presence of a variety of colours within the skin.

The eye combines these various components to give an impression of one colour, in the same way that it combines the impressions

of the filter elements in Dufaycolor film, or the various dots of the so-called half-tone screen in a magazine illustration.

The red of blood seen through the semi-transparent surface skin layer contributes considerably to this colour mixture, the effect varying with the texture of the skin and its thickness, the temperature of the subject and the emotions, e.g., blushing. The mixture is much less definitely coloured than is normally imagined, and there is in fact a strong neutral grey tendency in the colour of human skin.

Panchromatic make-up is much more homogeneous in colour composition, but unfortunately the composite result is wrong in colour effect.

Ordinary street make-up has been tried for colour filming but without success. As in the case of skin the

(Continued on next page)



A composition does not need to be elaborate to be successful. Here the camera angle has produced a very simple, but effective, pattern.

Make-Up for Colour Film

(Continued from previous page)

colour of cosmetics is of a composite character, and in street make-up the components are principally pink, yellow and white. The pink tends to be rendered too dark, the yellow is somewhat unstable photographically and white becomes unduly stressed. This latter is sometimes visually prominent with an over-powdered subject, but the effect is even more noticeable in the colour camera.

Pigment in Basic Skin Colours

Both the leading makers of film make-up are aware of these facts. Messrs. Lechner recommend certain of the colours in their Kamera-Klear range, and have also evolved three foundation pigments known as Colour-film I, II and III, all of which are subdued in colour effect.

Max Factor have done considerable experiment in connection with Technicolor and have evolved a form of colour make-up which consists of a blend of different varieties of pigment in the basic colours as represented in human skin. To this mixture they have added a proportion of neutral ground, while the powders supplied have also this neutral tendency. The nature of the pigments and the method of application has also been varied.



For simple work there is a range of eleven varieties of a so-called 'T.D.' foundation liquid. The skin is first thoroughly cleansed, and the foundation liquid is then immediately applied very thinly indeed with a sponge.

A more recent development of their colour film make-up is known as Pancake Make-up. The actual pigment is contained in a flat thin box like a woman's flapjack, and there is a range of twelve colours. These are also applied with a sponge as a very thin film.

With colour make-up the eye-shade used is grey. Black eye-brow pencil is also used for all types except golden blondes with very pale eyebrows, because other types of eyebrow pencil tend to photograph with a strong colour effect. The mascara which is used on the eyelashes is also black and is put on very sparingly. The eye-shade can be applied with the tip of the little finger or if preferred a soft but springy brush of flat form can be used with advantage.

Does Not Photograph as Orange

The rouge and lipstick closely resemble the ordinary colours used for street make-up, but are entirely free from the tendency to photograph as orange, which is a characteristic of many of the ordinary pigments. Blondine rouge and vermilion lipstick for blondes and carmine rouge and lipstick for brunettes are used.

All the above recommendations have been worked out for Technicolor, which is a subtractive process, and will apply almost equally well to Kodachrome and Agfacolor-new, which are also subtractive. Some modifications in the choice of colours may be necessary for the additive colour processes, but the basic principle of neutrally biassed pigments remains the same, and suitable combinations can be obtained from the makers of the two types of make-up.

A 'CLEARING HOUSE' FOR DOCUMENTARY FILMS ? To the Editor, "Amateur Cine World."

Sir,—It is with considerable interest that I have read Major Notcutt's article, "Ideas for Documentary Films," and your introduction thereto in the April issue. A library, such as you refer to in the last paragraph of the latter, would undoubtedly fulfil a longfelt need. This, I say from a recent experience. I had occasion to enquire recently for a film dealing with the history of washing machines on 16mm. stock. Enquiries ultimately extended, with earnest investigation, to America where we also drew a blank—not even a film remotely connected with the subject! In the past, I have been singularly impressed by the lack of any type of documentary films in all classes of subjects on substandard film—a central library of documentary films would probably have been able to supply a film which would have fulfilled the demands quoted in this instance.

Here, I know, there is a considerable market for the purchase and hire of special documentary films similar to the example quoted. Apart from the foregoing the writer is considerably interested, as an enthusiastic amateur cinematographer, in the production of documentary films.

Kingsbury, N.W.9.

S.J.O.

A slight tilt from the normal has a compelling effect, throwing the trees into greater prominence. There must always be a reason for any departure from orthodox methods.

A 'Fictional Documentary'

Among the June Releases

By A. VESSELO

WE are now approaching midsummer, a time when outstanding releases are rare, and perhaps I might therefore use a little of my space to elucidate a general point. You will no doubt have noticed that there are certain occasions when no comment is made here upon films which have received considerable attention in the ordinary press. This may often be due to the fact that, from our specialised point of view, they have less interest than other, less publicised films; or it may equally be due to the fact that at the time of writing their date of general release has not yet been settled.

The former point speaks for itself: the latter, however, is probably not so obvious to the casual reader, and although in normal months it does not matter greatly, it becomes rather more important in months when the standard of general release is not very high. There is no fixed interval between premieres and general releases, and sometimes the date of release may not be finally settled until the very last moment. In the past, films like *Mr. Deeds* and *The Milky Way* have had now and then to be omitted—for this reason alone. Such omissions are not through oversight.

An Exciting Story

Having dealt with that, let us see what June gives us. In this month a British film *They Drive by Night*, is released. This is a good sample of what Mr. Andrew Buchanan has entitled the 'fictional documentary,' that is to say the type of film which builds up an exciting story against a background of recognisable reality. Here the background is an original one, the life of lorry-drivers on the great trunk-roads of Britain, and it is presented with considerable atmospheric naturalness. There are one or two thematic and structural weaknesses, including an abrupt ending; but the roads and roadside cafes at night and their inhabitants give a lively impression of the real thing.

In taking account of this admirable realism, it is worth noting that studio-reconstruction has nevertheless played its full part. For instance, a country main-road winding up a steep hill, with the lights of a village shining in a valley, was actually built on the biggest sound-stage at Teddington. Rough grass turfs, bracken and bramble, were brought in van-loads to the studio, and twenty-foot trees were set up, supported by chain-pulleys from the gantry-rails.

Here is another interesting point to note. Early in the film Emlyn Williams reads some headlines in a



A scene in the making from "*Romance is Sacred*," produced some two years ago and now released this month.

newspaper under a street-lamp at night. It is raining; and in a close-up of the newspaper, it is seen incidentally to be covered in rain-spots—a small touch of accuracy which many amateurs, and even some professionals, would have overlooked. When adding an insert, it is easy to forget a minor detail like the rain-spots; yet their omission would detract distinctly from the effect. One would feel something to be wrong, even if one could not say exactly what.

Those who are interested in trick-photography for its own sake will no doubt be much intrigued to see Roland Young hesitantly offering his *alter ego* a light; and in *Topper Takes a Trip* it is possible to spend some time working out in one's mind the exact varieties of stop-motion, double exposure, and concealed mechanism, which have been used to produce the effects—some of which are rather more elaborate than those in the first 'Topper' film.

Their Reactions Get the Laughs

It is, of course, very amusing to see a cocktail, suspended in air, being poured down an invisible throat; but it is a good thing to remember that what we laugh at in this scene is at least as much the horrified reactions of the bartender as the trick-effect itself. Again, some of the biggest laughs are got by Roland Young when he is being hustled out of a house by an invisible person, and by the same actor dancing with an invisible partner round a ball-room; yet these effects are not produced by trick-photography at all—they depend entirely on the normal comic skill of actor and director. So do

(Continued on next page)

June Releases

(Continued from previous page)

not pay too much attention to surface trick-work ; even in a 'Topper' film the part it plays is not overwhelming.

Topper Takes a Trip is a sequel, following on the success of its original. Quite another kind of sequel



A member of the London A.F.C. at work on a biological film. About 2,500 watts lighting was concentrated on a surface 2ft. square : aperture—f/8. A 4" lens hood was used.

(though made for roughly the same reason—i.e., to cash in on a past success) is *They Made Me a Criminal*, which brings us the "Dead End Kids" once again, but not in a continuation of a previous tale. It is really rather odd to see this group of ragged youngsters cropping up time after time, and it must grow more and more difficult to fit them all together into a film without hopeless repetition.

Even the recurrence of a team of two has its problems, but as for a whole cluster of starlets . . . ! They will obviously have to be split up sooner or later ; but meanwhile the amateur ought to take heart at the thought that,

Why Not a 'Your Gang' Comedy? (Continued from page 117)

they decide to go flower-picking and plan to ask Peter to take them in his car.

We cut to Peter doing his repair job ; his father enters and tells him to steer clear of a certain wood because of a strange little old lady who lives there. As he goes the two girls enter and prevail on him to be disobedient. They set off. The dog doesn't intend to be left out although we have seen him register that he has heard the warning given to the boy ; he hangs fire for a moment, then, as the toy motor goes out of sight he makes up his mind and dashes after it.

You will notice that practically no direction is required as there is no acting. The children are merely performing movements, all the incidental trimmings being merely things which children do every day of their lives. You, however, are co-ordinating them into a pattern which will form a connected narrative.

If one of the kiddies does something particularly well, like simple acrobatics or toe-dancing, or even drawing or painting, by all means introduce it. In later years it will revive old memories and make the reel twice as valuable as it would otherwise have been.

whatever disadvantages his non-professional status carries with it, at least it saves him from this nerve-racking slavery to the box-office. *They Made Me a Criminal* is a slick enough film, but ultimately without much depth or conviction ; it is too obviously a ready-made vehicle.

Romance is Sacred, which is basically one of those conventional romantic comedies about bored ex-Kings in Paris, has some quite interesting examples of the use of the moving camera to suggest spaciousness. Whenever anyone walks through the ex-King's enormous 'apartment' (it is more like a fair-sized palace), the camera takes the opportunity of tracking alongside him, sometimes at a good speed, and following him through door after door. Occasionally there is a variation : the camera first stands still and shows us the character approaching, and then, having waited for him to come up, swivels round and begins to follow him.

Contrasted Subjective Viewpoints

Observe also that when two characters are conversing, one at the top of a staircase, the other below, the cameraman always prefers to use contrasted subjective viewpoints—looking upward when the one above is shown, downward when it is the one below—rather than prosaic horizontal close-ups.

A point of structure deserves mention. A head-waiter has to pretend to be a doctor, but by coincidence the hero afterwards goes to his restaurant to eat, and so recognises him for what he is. This coincidence would be too blatant if the waiter had not previously been 'established' ; so a comedy-sequence is introduced at an earlier stage of the film, where the hero and heroine visit this particular restaurant and the head-waiter is seen by us momentarily when they arrive.

In the circumstances, it is reasonable enough that the hero should not recognise the waiter when he turns up as a doctor ; and we are also able to accept the hero's return to the same restaurant later. The problem of the coincidence is thus adequately solved.

In cutting the completed film, do not be too elaborate. Cut in close-ups when essential but don't try any fancy montage ; it will be too fussy and highbrow for the ordinary family, who would much rather see plain, straightforward presentation. Besides, it would tend to make the simple story look pretentious and, consequently, silly. Start with a long shot of each new locale if possible. Your actors being small the close shots will naturally cover only a limited background, and the audience really do need to know immediately you change from one location to another.

Titling, too, need present no difficulties. Writing elaborate title cards may prove too long a job for a film which its prospective audience demands to see immediately, so keep the wording down to a minimum. Use "Mrs. Maloney, a witch in disguise," rather than, "Though Peter and Mavis did not know it, Mrs. Maloney was really a horrible old witch." The children's actions should make it clear that they are unaware of the old lady's real character. It is always an admission of

(Continued on opposite page)

weakness if you have to tell the story in titles instead of pictures.

A simple decoration in the bottom left-hand corner of the card will amuse the children, such as a childish representation of a man assuming positions which reflect the action—arms flung wide in dismay when the title says, "Lost in the wood," or lying down when the title says, "Too tired to go on."

A real doll placed in front of the card and performing similar actions is an alternative, but the idea most favoured for films of the kind is to scrawl the titles, in a childish hand, in chalk on a fence or a shed door and photograph them with no more precision than is demanded by ordinary alignment. Because they are so in keeping with the spirit of the film their crudity is a real asset.

If the initial "Your Gang" film turns out a success, as it almost certainly will if you follow the foregoing rules, it will probably become an annual event in the family circle, like the summer holiday, shooting a different story each year and making it a little more elaborate as the cast grows older. You will be pleasantly surprised at the way in which the children's mental outlooks and their movements and gestures change from year to year.

The rest of the family will be more and more clamorous in their demands that you revive these past successes as supporting features whenever you show your latest batch of films, and the actual participants will prize them far more highly in later years than any ordinary 'baby in the garden' film.

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The 8-frame feed and take-up sprockets feed the film smoothly to and from the gate. The long idlers beside the sprockets can only be open when the film gate is also open. Incorrect threading at these two points is avoided by guards and large rollers.

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The single claw is operated by Bell & Howell shuttle intermittent movement, and, owing to the accurate control of the film, the claw will automatically find a sprocket hole as soon as the motor is started.

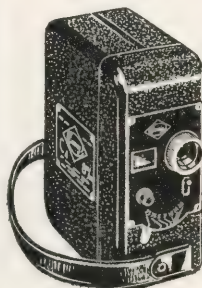
Rewinding by motor is provided by means of a second belt drive to a smaller pulley on the upper spool arm.

Power. The motor is placed alongside the lamp-house with its spindle parallel to the direction of projection and in such a position

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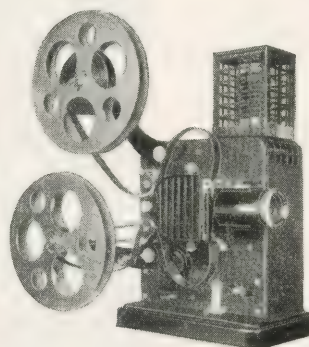


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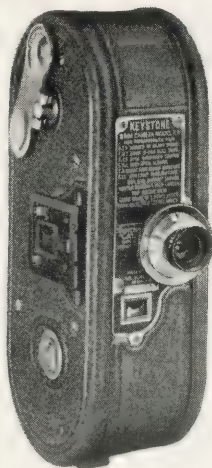
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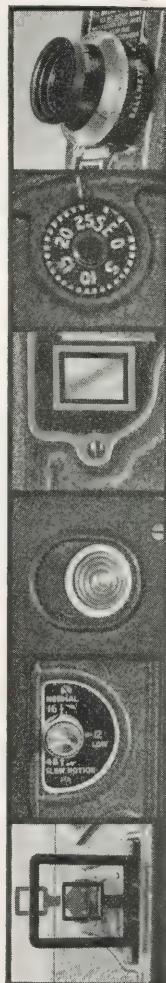
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(Continued from previous page)

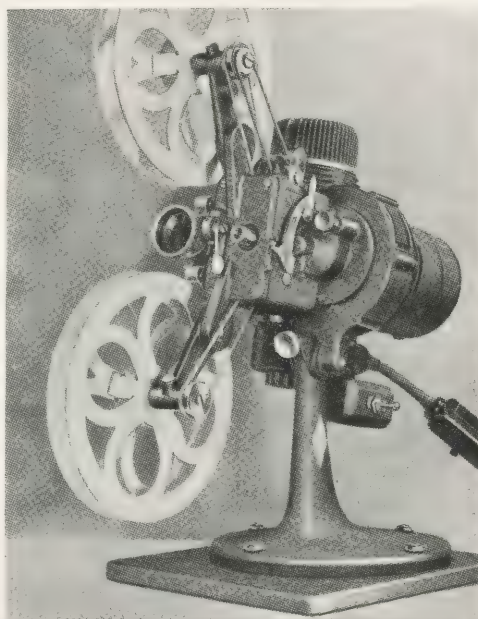
that the blower which is connected directly to the motor spindle projects a strong blast of air to the gate and through the lamp-house. A small button below the motor can be set to run the instrument on either Alternating or Direct Current, but no damage is done to the machine if by mistake it is temporarily run on D.C. when set for A.C. It merely becomes impossible to control the speed, which immediately directs attention to the mistake.

If desired the motor can run without driving the transit mechanism, which can then be turned over quite freely by means of a hand setting knob at the front of the projector. This is used to obtain still pictures, when a perforated screen safety shutter falls in place to protect the film. This shutter also comes into operation if the instrument is run too slowly. The speed of the motor is controlled by a screw-operated brake at the front.

The unique feature of this projector is the voltage control which obviates the necessity for external resistances. The motor runs on 220 volts, and the lamp on 120 volts 500 watts, the latter in conjunction with a fixed resistance unit. It now becomes possible to control the projector to run on any voltage between 200 and 250 by means of an adjustable resistance which is set in the top of the lamp-house, in the path of the cooling air-blast.

The main supply cable, heavily rubber sheathed, is triple cored, the third lead enabling the instrument to be earthed in accordance with regulations. If not intended for scholastic or similar use, rubber-covered twin cable is supplied. The main switch is on the cable, while a second switch on the machine operates the lamp independently.

Lighting and Optics. The 120 volt 500 watt biplane-filament pre-focus lamp is contained in a massive and heavily finned housing, and is inserted from below. This is important should a failure occur as it enables the coolest part of the lamp to be handled. A metal cap on the summit of the lamp prevents upward leakage of light, and there is not much spill light emitted from the lamp-house. Behind the light is an adjustable concave silvered mirror. Before it there are two separate condenser lenses which slide out easily for cleaning. The projection lens is a 2" 'Incre-lite' with an aperture of f/1.6. Light efficiency is very high, combined with adequate depth and crisp definition right to the corners of the screen. The lens is focussed by rotating it in its mount.



Bell & Howell 'Vocational' 16mm. Projector.

Carrying case. The heavy leatherette covered carrying case has metal armoured corners, snap fasteners, hinges and fittings all gun-metal finished. A substantial handle is also fitted. The complete outfit and at least part of the programme can be transported in one case measuring only 19" high x 11" wide x 9" deep.

Remarks.

At first sight this instrument does not present any unusual features, but extended examination and a period of use rapidly reveals the care with which it has been designed for its intended use in educational and similar establishments. The absence of external resistance, the nature of the controls, the additional film guides and various other small refinements make it possible for the

absolute layman to operate the instrument with the minimum of instruction. When added to this we have its comparative absence of weight and the compact nature of the packing, the Bell & Howell 'Vocational' projector shows itself to be outstandingly suitable for its intended purpose. At the same time it is extremely suitable for the private user who desires a fool-proof instrument.

With only normal care and a moderate amount of attention in the way of oiling, it will give trouble-free operation over long periods.

Price. The complete outfit, as described above, and including 400 ft. take-up reel, cleaning brush and oiler, in carrying case, costs £47 10 0.

8mm. FILM

Name. Bauchet Cine Super-Panchro Double-8 Film.

Makers or Agents. Actina Ltd., 19, Woodstock Street, W.1.

Description. This new film, which is supplied in 25ft. daylight-loading spools of double 8mm. width, gave correct exposure results in daylight when treated as 24 Weston. This shows it to be a fully super-speed material.

Using two photofloods in reflectors at a distance of 3 feet from the subject, perfect exposure was obtained at as small an aperture as $f/1.9$. At an aperture of $f/1.9$ it was found possible to obtain good exposure with the two lights 12 feet from the subject.

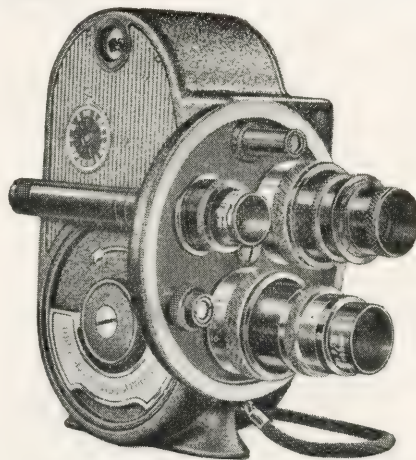
Colour rendering in photoflood light is quite good, blue and red being somewhat on the light side. In daylight, without a filter, as is to be expected, rendering is not quite so accurate, orange tones being a little

depressed and blue greens somewhat over-exposed. Flesh tones are good, and this film does not give the 'washed-out' lip effect which is typical of some super-sensitive materials.

Anti-halo properties are excellent, and the grain is moderate.

8mm. CAMERA

Name. Bell & Howell Filmo Double-Run 8. Turret Model.



Bell & Howell Filmo 8 (Turret model)

Makers or Agents. Bell & Howell, Ltd., 13, Gt. Castle Street, London, W.1.

Description. The carcass of the camera is built up from die castings, conforming to the familiar B. & H. shape, but with smooth

flowing lines. The whole exterior is tastefully designed and is finished in a hard-wearing dark-brown crackle finish. The lens turret and lenses are matt black and bronze.

The interior is identical with that of the non-turret Filmo Double-Run 8, there being a non-revolving top spindle, a revolving bottom spindle with slipping drive, and a gate. There are no sprocket holes, and the camera can be loaded with gloves on.

When the camera door is open, the gate is always open at about 10 degrees so that it is only necessary to slip the film down into it when it will automatically take up its correct position. Closing the camera door also closes the gate, and the moment the motor is started the single spring-loaded intermittent claw finds its way to the nearest sprocket hole.

Camera Will Not Stall

In our experience it is impossible to make the camera stall after loading. Even if the film is not properly loaded into the gate two fingers on the camera door will gently guide it home and act as a side presser-plate during running. Presser pad and gate are of highly polished chromium, both of them being channelled, and the former floating on a leaf spring. A roller of about 3mm. diameter bears on the centre of the film adjacent to the picture aperture and thus retains it exactly in the focal plane.

The outside dimensions of the camera are 5" high x 4" deep (including standard 12½mm. lens and finder) x 3½" wide to the outer extremity of the turret head.

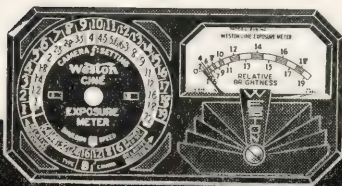
The left side, which is the camera door, hinges at the back of the instrument and is instantly released by means of a spring-loaded

(Continued on page 143)

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Zeiss Kinamo S.10, 16 mm.; 1.5 cm. Tessar f/2.7; motor drive; case; good condition; Cost £24 0 0 .. £6 15 0
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Cine-Kodak Model M, 16 mm.; f/3.5 lens; for 100 ft. reels; very good condition .. £9 17 6
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Bolex Paillard B.2, 16 mm.; 2.5 cm. lens f/2.5; motor drive; waist level finder; good condition .. £11 15 0
Ensign Simplex Pockette, 16 mm.; cassette loading; Dallmeyer f/2.9 lens, focussing; interchangeable lens; reflex direct finder; case; as new .. £12 12 0
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8 mm. **Eumig P.111**; as new; List £15 15 0 .. £11 10 0
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Bell & Howell Filmo 70 D, 16 mm.; 1 in. Cooke f/3.5 lens also 1 in. Cooke Speed f/1.8 lens, also 3 1/4 in. Cooke f/3.5 lens; turret head; speeds 8, 12, 16, 24, 32, 48 and 64 frames per sec.; case; good condition .. £45 0 0

PROJECTORS

Kodascope 8-50 R, 8 mm.; 200 watt lamp; 230 volt; carrying case; good condition; List £13 13 0 .. £9 17 6
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Pathe Imp, 9.5 mm.; motor; resistance; super attachment; good condition; Cost £7 0 0 .. £3 19 6
Pathe 200 B, 9.5 mm.; resistance; good condition .. £10 17 6
Bell & Howell 129 D, 16 mm.; 1,600 ft. reels; 750 watt light; complete with transformer; as new; List £82 15 0 .. £57 10 0
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Pathe Motocamera Model H, 9.5 mm.; Pathex Anastigmat f/2.5; normal speed and single frame device; good condition; List £6 6 0 .. £4 10 0
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Bell & Howell 70 A, 16 mm.; Cooke f/3.5 lens; speeds 8 and 16 frames per sec.; case; very good condition; Cost £38 0 0 .. £13 17 6
Argus, 16 mm.; 1 in. Ross f/1.9; turret head; 4 speeds; forward and reverse; motor driven; direct and waist level finders; combination case; very good condition; List £32 0 0 .. £21 0 0

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disc with serrated head. Below this is a calculator for exposure consisting of a revolving disc $2\frac{1}{4}$ " in diameter giving 5 classes of subject, three light conditions and three time-periods and summer and winter settings. All these are accomplished by revolving one disc and give speed settings for normal material.

The right side of the camera has the sunk winding key, which is silent in operation. The fully-wound motor will run the film $5\frac{1}{2}$ feet, there being a very slight drop in speed during the last six inches. The full run equals a period of $27\frac{1}{2}$ seconds, more than ample for the longest of shots.

Above the winder is the tube of the magnifying focuser, above this the disc speed-control giving speeds of 16, 32, 48 and 64 pictures per second. Above this again is the gear-driven footage meter. This only operates when the camera is closed and the door is pressing on a small plunger situated in a column immediately behind the camera gate. When the door is opened the footage reading is immediately cancelled to minus zero.

The Turret Head

The principal feature is, of course, the turret, and it embodies some excellent principles. The turret has a diameter of $3\frac{1}{4}$ " and its periphery is knurled. It can be turned into either of three positions, being positioned very definitely by spring-loaded catches, while at the same time it is easy to operate. The front of the turret is pierced by six apertures. Three of these are the mounts for the camera lenses, the other three being the mounts for the corresponding paired front elements for the finder.

For example, when the $12\frac{1}{2}$ mm. lens is swung into position in front of the picture aperture on the camera, its finder lens is also brought to the front end of the optical viewfinder whose rubber-cupped eyepiece emerges at the back of the camera. If the turret is swung through an angle of 120 degrees the lens is brought in front of the tubular magnifying focuser referred to above. This consists of a very finely acid etched focussing screen in the same plane as the film, and covering approximately the same field.

Enlarged Image

Behind the focussing screen is a magnifier system which gives an inverted but much enlarged image. It is possible to focus with extreme accuracy owing to the fineness of grain of the screen. There is no parallax adjustment on the viewfinder, but this is not serious as the finder and taking lens are only 1" apart, to centres.

The base of the camera is expanded into a substantial platform $2\frac{1}{2}$ " long, with English thread tripod socket.

The motor release lever is situated behind the mounting of the turret head, on the right side of the camera. It gives continuous running if depressed and single pictures if raised. It is not possible to use this camera with one hand as is the case of the non-turret model, but we consider this no disadvantage. It is, however, extremely convenient to operate with two hands.

Remarks. This instrument displays the excellence of construction and exquisite finish which has made Bell & Howell the apparatus for the connoisseur and the serious worker as well.

Test Reports of New Apparatus

(Continued from page 141)

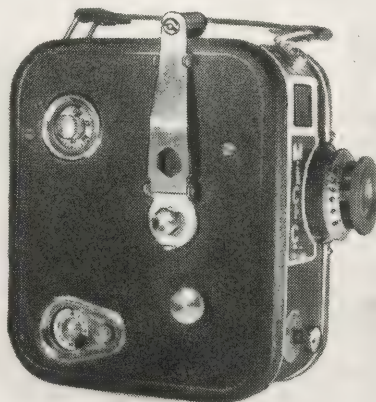
Price. The complete outfit includes the camera proper, $12\frac{1}{2}$ mm. f/2.5 Cooke fixed focus lens, $\frac{1}{2}$ " objective finder to match the above lens, lens cap, film spool, aperture cleaning brush, and complete instruction literature. The price is £44 17 6.

AGFACOLOR 8 mm. FILM

Name. New Agfacolor Double-8 mm. Film.

Makers or Agents. Agfa Photo Ltd., 1/4, Lawrence Street, London, W.C.2.

Description. This material has the same characteristics as the New Agfacolor film



Miller 9.5 mm. Cine Camera.

which is already available to 16 mm. photographers. It is packed on a spool containing 25 feet of double width material. The spool is solid-sided, but the two sides are not identical. On one side the central hole has three castellations surrounding it and spaced at equal intervals.

On the other side there is only one of these. The spool can therefore only be used on the camera spindle one way round, and is not turned over when the first half of the film has been exposed and it is being used as a take-up for the second half of the film. The film itself is of course turned round in the usual way.

Our tests confirmed the speed to be Weston 8, which is roughly equivalent to 18 degrees Scheiner, or 8/10 degrees DIN. At 4 p.m. at the end of April, in weak sunlight, the best exposure was f/5.6 at 16 pictures per second. One stop above and below this gave good, usable pictures, two stops below normal was badly under-exposed, but recognisable as to both form and colour of the subject. Two stops above normal was very pale and washed-out, but not unpleasant.

The processed film, which incidentally was returned very rapidly indeed, was not received back in one 50 ft. length joined end for end. We were rather glad of this because processors often join the two halves of a double-8 mm. film in the wrong order.

Agfa avoid this trouble by sending the film back in two halves, on separate 25 ft. single width spools. The spools are solid sided, with deep semi-lunar shapes cut from the two opposite edges of the flanges. The spools are non-reversible.

The projected pictures exhibited the absence of graininess which is characteristic of dye colour processes. The scale of the material tends to exaggerate slightly the contrasts of the subject. The colours are pure and brilliant, but the balance, particularly in neutral tones, has the slaty-grey tendency which is characteristic of Agfacolor. This is by no means a disadvantage as it serves in some degree to counterbalance the warmth of the projector light.

Price (including processing): 25ft. double run, 15/6.

MILLER CINE CAMERA

Name. Miller, Model B de Luxe, for 9.5 mm. film.

Makers or Agents. Miller Cine Co., 106, Barton Street, Gloucester.

Construction and Finish. This new Miller camera is claimed by the makers to be entirely new in conception, and not merely a modification of the earlier model. It certainly offers a very different appearance as compared with the original model.

The die-cast alloy body is covered externally with black leather, and finished internally with black crackle enamel, all the fittings with the exception of the lens being chromium finished. The instrument is a little larger than most 9.5 mm. instruments, measuring $5\frac{1}{4}$ " high x $5\frac{1}{4}$ " deep x $2\frac{3}{4}$ " wide overall, but this massiveness makes for more stable handling. At the top a substantial leather handle is fitted.

The door is hinged with a small piano-type hinge extending the full height of the camera, near the front, and a turn-button catch is fitted at the rear.

The geared footage meter is divided into 30 sections of one foot. This moves forward intermittently, making 7 movements for each 5 feet of film. The speed control is marked 8, 16 and 64 frames per second, the speed being infinitely variable between the extremes. A little forward of this regulator is a small knurled knob which can be used to turn the mechanism when threading, and thus check the correct running of the film.

If the motor is fully wound it will run off much more than a full charger loading of film, but there is a marked falling off of speed as the motor runs out. It is, however, quite reliable for 20 feet, which is more than enough for most shots. The back of the camera bears, near the top, the rear eye-piece of the built-in straight-through optical viewfinder.

The front has, near the bottom, the motor control button. This has three positions, (a) single picture, (b) continuous run when pressed and (c) a lock position in which

(Continued on next page)

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New Apparatus

(Continued from previous page)

either the button cannot be pressed to run the camera, or it continues to run after the operator has removed his finger from the button. This is accomplished by locking the button in either of two positions.

Near the top is the front element of the viewfinder, with a scanning field suitable for a 20 mm. lens, and engraved mask-lines suitable for 1", 2" and 3" lenses. The lens fitted on the model submitted for review was a Dallmeyer 1" f/1.9 in focussing mount. The base of the instrument has a tripod socket which does not give access to the interior of the camera.

The camera interior is finished in black crackle enamel, with the gate and presser pad chromium plated. The presser plate swings back on a 4" arm, hinged near the top of the camera, and this gives very free access for cleaning. The gate itself is flat where the film passes, but the presser plate is channelled so that there is no danger of scratching the somewhat delicate base or support of the film.

There is a double-claw intermittent and a take-up drive of the normal pattern. The camera will take all ordinary 9.5 mm. chargers, and also Pathe H-type chargers. The shutter is of the single-bladed oscillating type which tends to favour exposure in the foreground and thus overcome the tendencies of skies towards over-exposure. The camera door bears a double-ended leaf spring which bears down on the charger when the door is closed, and holds it firmly in position.

Price. With Dallmeyer f/1.9 1" lens, £11 10 0. Models are available at prices from £7 15 0.

Remarks. This is a medium price instrument with no frills which does everything that can be expected from a camera within its price range.

The company's confidence in their product is expressed in the guarantee which accompanies each camera, which covers a period of two years from the date of purchase.

MAN ON THE ROAD

To the Editor, "Amateur Cine World."

Sir,—Re "Man on the Road," one of the "Ten Best," I think the main factor which has been overlooked both by the antagonists and protagonists was the shot of the tramp looking at the poster invitation to "Join the Modern Army." Up to this scene our psychological mechanism had not been worried, but as soon as we saw those words (and the more so in view of these critical days) our minds were jolted from the smooth track of the film to personal thoughts and then to a certain distaste for the tramp.

If the tramp was either very old (i.e., over fighting age) or disabled we would have felt pity for him. On the other hand, he seemed quite fit—an ideal recruit, in fact. With the above shot cut the film appeared unbiased, neither glorifying nor abusing the so-called degraded classes.

Mr. Cavalcanti seems to class the "tramp" problem with the "Dictator" one, which is piffle. I am sure that if this world were Utopia, there would still be tramps, but not "Dictators."

Broadway, S.E.8.

E. CLARK.

Musical Accompaniment to the "Ten Best"

We have received many requests for details of the records used by the Central Record Information Bureau (His Master's Voice, 104, New Bond Street, London, W.1.) for the accompaniment to the selection of the "Ten Best" shown at Film House recently. Except where otherwise stated, the records listed below are H.M.V.

Our Heritage (8 records)

DB. 2801, "Nimrod" Variation No. 9, "Dorabella" Variation No. 10; SCB.1, Gielgud speech. DB.1826, "Daphnis & Chloe." DB.3367, Symphony N. 4 (Vaughan-Williams). 9866, "In a Camp of Ancient Britons" (Ketelby). LX.757, "Serenade to Music" (Vaughan-Williams). DB.1623, "Falstaff" (Elgar). Total Cost £1 17s. od.

It Never Rains (9 Records)

B.3756, "Animal Antics." F.1367, "Way to the Heart." E.574, Motor Car Effects. FB.1735, "Montmartre." B.2469, "Dawn in an Old World Garden." C.2074, Drinking Songs. BD.601, "Jolly Brothers." F.1326, Pizzicato Intermezzo. YB.25, Cows (Effects record). Total Cost £1 6s. od.

County School (11 Records)

YB.14, School Bell (Effects). C.2603, Children's Overture (Quilter). C.3059, Holberg Suite—Sarabande (Grieg). Col. DB.1794, St. Paul's Suite (Holst). LX.514, "Ronda Alla Turca" (Mozart). Col.DB.1027,

"My Love's an Arbutus" (Trad.). DX.868, "Berenice"—Minuet (Handel). DX.868, "Faery Queen" (Purcell). C.3060, Holberg Suite—Rigaudon (Grieg). Col. DB.1212, March from "Joseph" (Handel). C.2454, "Schubertiana"—Selection. B.8457, Marche Symphonique (Salvino). Total Cost £2 6s. od.

Three Floors Up (9 Records)

C.2012 "La Boheme." C.2541, "Dream Pictures." C.2671, "Tosca." C.2449, "Meadow to Mayfair." C.1697, "Artist's Life." B.8633, "Secret of Susanna." FB.1820, "Tango of Dreams." YB.2, Fairground Effects. 9858, Intermezzo—"Manon." Total Cost £1 13s. od.

Man On the Road (6 Records)

D.1564, "Pavane for a Dead Infanta." YB.19, Hens and Cocks (Effects). B.3345, "Daybreak." D.19238, Pastorale Dance. C.1699, "An American in Paris." C.2702, Slavonic Rhapsody. Total Cost £1 4s. od.

Refuge (14 Records)

E.576, Warfare (Effects). YB.5, Aeroplanes (Effects). YB.16, Drum Roll (Effects). D.1711, "Heldenleben." D.1712, "Heldenleben" (2 copies). D.1713, "Heldenleben." D.1714, "Heldenleben" (2 copies). D.1715, "Heldenleben." C.1888, "Tommies' War-time Memories." LX. 541, L'Arlesienne Suite. LX.542, L'Arlesienne Suite. L.1528, "Mars" (Holst). Total Cost £3 16 o.

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The coupon on page iii. of cover should be forwarded with queries.

PROJECTION

C.-G.E.C., Gateshead.—1. Flicker. If this is only noticeable on certain films, of light density, then we cannot imagine that the machine is at fault. It is probably uneven development or poor reduction work.

2. Motor control. The speed of projection should obviously be the same as the speed of taking, i.e., 16 pictures per second. It is not easy to make a definite check on this in the ordinary way, but provided that the action on the screen is natural and neither slowed down nor speeded up, the speed of projection must be approximately right. There is not very much use in checking flicker without film in the machine. Your picture, too, may be too bright for the size of screen, which might tend to accentuate any flicker there may be.

3. Screen. The remarks you make under this heading as to your screen being very brilliant confirm the points which we make in No. 2, above. "Rain" is not due to the screen but to long vertical scratches on the film itself through careless handling.

4. Footage. The footage indicator should be set prior to making a test run. Do not work right up to the last inch of film in case the charger does not contain a full loading length. The charger is loaded according to the diameter of the roll of film in it, not according to length, i.e., a slight variation in the thickness of the film affects the diameter of the roll, and from that the total length of the roll.

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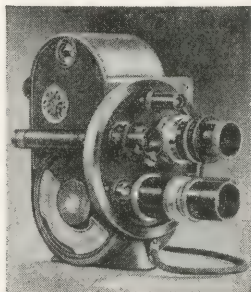
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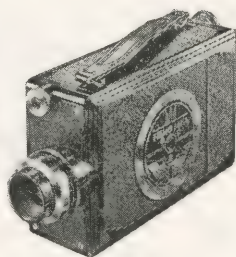
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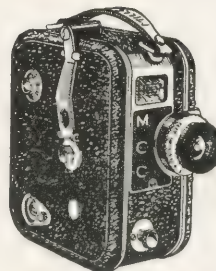
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What the Societies Are Doing



Members of the London A.F.C. photographed at a recent meeting.

Barnsley & District A.C.C.

(Hon. Sec. : A. Blamires, 13, Eldon Street, Barnsley).

In Production. *Bricks Sometimes Bounce*, 300 ft., 8mm. Experiments on interior lighting have held up the production for some time. About 25 members invaded the home of a former president of the club on a recent Sunday to shoot interiors. It was intended to shoot seven sequences, three in the morning and the other four in the afternoon, but the late arrival (due to a car breakdown) of one of the principals lead to only one sequence being shot in the morning, the cutting-out of two short scenes, and a very great speeding up in the erection of the overhead lighting by the lighting staff. There are still several parts to be taken but the film taken to date has been roughly edited and, considering that it is the first production other than documentary that the club has tackled, it is very satisfactory. The acting is of a fairly good standard. More use could have been made of close-ups. With regard to the lighting, in the earlier shots it was found that more overhead lighting was needed; in those mentioned above there is a tendency to too much overhead and too little side and front.

The Chain, 16mm. murder mystery, written by B. P. Langdale, is 80 per cent. exteriors. Mr. Langdale recently read out the story to the members, but only to the part where the detective-inspector sends for the four or five suspects, and—we presume—tells them how he found the guilty one. Only those putting the story into shooting-script know who committed the murder: the rest of the club will have to wait until the

production is finished. Provisional casting has been carried out and it is hoped to proceed with film tests shortly.

Films recently screened include *Battleship Potemkin*, *Lorna Doone* and the following films of the London A.F.C.: *So This is London*, *Camera Catches*, *Idle Times*, *Don't Go to Ireland* and *Sir Christopher Wren*.

Blackpool F.S.

(Hon. Sec. : N. Crompton, 10, Waterloo Road, Blackpool, S.S.).

In Production. *Murder on the 8.40 p.m.*, 9.5mm.; *Arson*, 16mm. Excellent progress is being made with the latter. It was intended that the whole story should be covered in about 400 ft. but it has been found necessary to make some changes and several scenes have taken rather more film than was anticipated, so the committee have decided to extend the film to 700 ft. The 9.5mm. unit has been held up a little owing to illness.

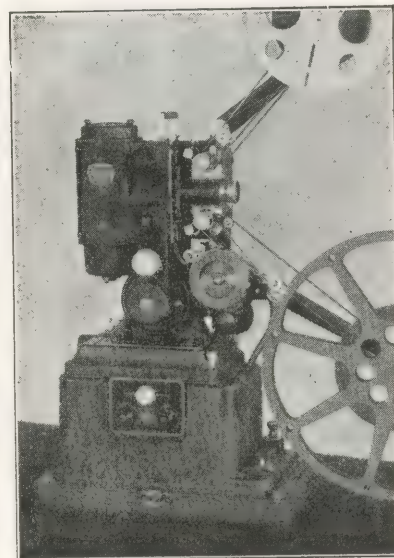
At the monthly projection evening members were shown the progress made on 16mm. to date and were agreeably surprised. Everyone is anxiously awaiting the completion of both films so that arrangements can go forward for the public show. A large hall with seating accommodation for 400 has been obtained. (Continued on next page)

Reports and stills for the July issue of "Amateur Cine World" should reach us not later than May 26th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The plaque is so designed that it can be hung in the studio or theatre if desired.

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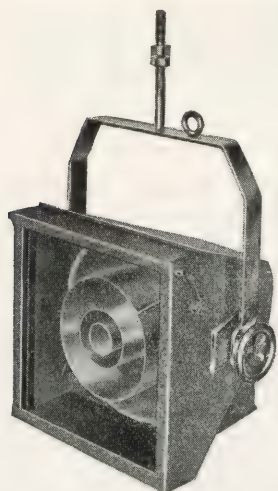
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CLUB NOTES

(Continued from previous page)

Bradford Cine Circle

(Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford).

A letter of thanks has been received from His Majesty's Secretary for the copy of the film, *Eyes Right*, which attracted the King's attention at the Exhibition for The National Institute for the Blind. He expressed a desire to see the film again, and was asked to accept a copy for his personal library. On ascertaining that the film was a purely amateur production, the King said he would be delighted to accept it, and would show it to the little princesses.

Eyes Right was produced by the Bradford Cine Circle with P. Southern as director and F. Thistlethwaite as cameraman, assisted by various members of the club. It portrays the dangers of carelessness, and accidents involving the eyes.

Camberley & District C.S.

(Hon. Sec.: J. King, 125, London Road, Camberley, Surrey).

The first meeting of this society was held on April 11th with an excellent attendance. Several members have offered the use of their apparatus, and one has given quite a large quantity of colour film. Several films from other societies were shown. At the next meeting over 20 members attended, and Mr. Hellier, one of the members who is in the cine profession, discussed the various types of apparatus and sizes of film, reversal and neg. pos. methods of processing and some simple camera effects. Three films from other cine societies were shown.

Camberley's first production (16mm. Kodachrome) will probably be a period film. Members are seeking information about the history of Camberley about the time of Dick Turpin. The society has a miniature cinema with tip-up seats, projection box, etc.

Cardiff A.C.S.

(Hon. Sec.: Mr. R. E. Coath, 16, St. Andrew's Crescent, Cardiff).

Recent activities have included the entertaining of the Cardiff Ladies' Venture Club and the Cardiff Anglo-French Society at projection evenings, a whist drive, an "end of the season" party and a dance. There have also been lectures and practical demonstrations of titling, lighting and effects, processing and editing. A particularly successful evening was spent recently when members brought along for discussion and demonstration their own equipment.

Work is soon to commence on a new film designed to keep all members occupied during the summer, both at the studio and on location. In addition, a competition is to be run for members' personal films.

Catford Film Players

(Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford).

In Production. *The Power of the Invisible*. After a little difficulty in casting (due to shortage of actresses) shooting is going rapidly ahead.

Several members visited Planet F.S. recently. Several of Planet's films were screened and discussed. A return visit is fixed for the middle of May, for the P.F.S. to visit Catford.

On May 12th, Lord and Lady Dunsany are visiting the studio to see *The Three Infernal Jokes*, an adaptation of one of Lord Dunsany's fantasies. Among others who will be present are Andrew Buchanan, A. Vesselo, Fred Pullin and Press representatives.

Catholic F.S.

(Assist. Sec.: 36, Great Smith St., S.W.1.).

In Production. Series of medical films. At a recent display at the Millicent Fawcett Hall, a film lecture was given by Rev. H. Carpenter, O.P., and *The Blackfriars* (16mm.), produced by the Oxford Unit, was given its premiere. The projection unit is visiting Dublin in May.

Crouch End A.C.S.

(Hon. Sec.: W. Newman, 17, Church Cres., Muswell Hill, London, N.10).

In Production. Casting is now complete for *Holiday* and sets are under construction. The script for documentary film, 'Appy Ampstead' (9.5mm.), is being prepared.

Diamond Film Productions

(Hon. Sec.: H. Chalkley, 11, Osborne Grove, N.4.).

In Production. *Death Walks the Museum*. The original title was "Murder in the Museum," but it was discovered that this is the title of a professional production. The 'special effects' department have constructed a number of models including a section of New Scotland Yard, and a newspaper office exterior. A visit has been made to the British Museum, to obtain authentic atmosphere.

Now under construction is a full-sized replica of the interior and exterior of a lorry cab, which is to be fitted with a moving base to help simulate the motion of the journey. This set will be lit by side 'spots' fitted with rotating cut-out masks to give the indication of lights being passed on the 'ride.'

Edinburgh C.S.

(Hon. Sec.: Miss E. H. Kemp, 152, Greenbank Road, Edinburgh).

In Production: *Mrs. Mason Wants to Know*, 9.5 mm. Comedy; *Auld Reekie*, 16 mm. documentary (Colour).

Interior shots of the comedy are well advanced and the film will soon be completed. The 16 mm. unit have all arrangements complete for a colour film of Edinburgh; it is to follow closely a very carefully prepared script.

The winter session came to a close with a whist drive. During the summer session, which has now commenced, there will be fortnightly meetings at which members' films will be shown, with one feature film from the libraries. This form of meeting appeals to the majority of members, judging by the attendances during the session just finished. Alterations to the premises are planned, which, "when completed, will make our studios among the most complete in the country."

Eltham C.S.

(Hon. Sec. : J. P. Howard, 4, Bonnersfield Close, Harrow, Middx.).

In Production : *Modus Operandi*, 700 ft. 16 mm. S.O.D. non sync. This film has been shot entirely inside the Corona Cinema, Swanley, and has provided hard work for all members every Sunday from early morning until late night. At one period the cast necessarily was so large that the aid of other societies was enlisted. About a dozen members of Finchley A.C.S. and a quartet from London Film Productions spent a day there, the resulting shots being very successful. The film has now been cut, and is awaiting the recording of the sound.

Cameramag No. 4. 250 ft. 16 mm. This production should be finished in about a month.

The society is holding a public show of these films during the second week in June. The programme will consist, as on previous occasions, of films made by this and other societies, with several stage acts dealing with aspects of film making. These combined film and stage shows have been an outstanding success in the past. It is hoped, also, to hold the premiere of the A.R.P. film made by members. It runs to three reels of 16 mm. sound-on-film.

Will societies please note that the programme secretary is now G. Daly, 4b, Fredericks Place, Old Jewry, London, E.C.2, to whom all enquiries regarding programmes should be addressed.

Finchley A.C.S.

(Hon. Sec. : 27, Lullington Garth, N.12).

In Production : *Skilled Hands*, 9.5 mm.,

500 ft. "The story is packed with action and does not contain any love scenes or 'gossip pieces' that are so difficult to get over in the silent medium." Building of the first scene, an operating theatre, will take about a month, working several nights a week.

Hampton Movie Makers, Oswestry

(Assist. Sec. : J. Elwyn Roberts, 23, Hampton Road, Oswestry).

In Production : Another scout film is planned, the cast to include all members and also the scout troupe that appeared in the last scout film, *Outwitted*. Extras will also be wanted.

Associate membership is to be offered for the summer for one shilling ; such members will be able to take part in the society's productions.

A whist drive, held recently, brought in quite a substantial sum.

Harrow C.C.

(Hon. Sec. : Geo. A. Ross, 64, Cecil Avenue, Wembley, Middx.).

In Production : The club's first film, a short on first aid, is well under way. The script has been completed and final arrangements for shooting have been made ; shooting should by now have begun.

It has been decided to hold meetings each week through the summer and a programme of talks on technical subjects has been arranged. Membership is steadily increasing and each meeting so far has produced additional members.

Hounslow C.S.

(Hon. Sec. : A. D. E. Barden, 357, Whitton Dene, Isleworth).

In Production : The section's first film, 8 mm. Kodachrome, untitled as yet, deals with A.R.P., and depicts an air raid on London and its terrible consequences ; it will show each branch of the A.R.P. at work. A suspension crane, as described in *Amateur Cine World*, is now complete and will be used for some of the aerial shots.

The Society held its first dinner and social recently ; it proved to be such a success that it was decided to make it an annual event. The chairman, Dr. H. Mandiwall, filmed many of the events that took place during the evening. New members welcomed.

Hyde C.S.

(Hon. Sec. : G. Wain, 170, Dowson Road, Cheshire).

A satisfactory credit balance was declared at the recent A.G.M. Co-operating with the Salford C.S., members are busy arranging details for the Inaugural Meeting of the Northern Section of the Federation of Cinematograph Societies to be held in the Central Library, Manchester, on Saturday, May 20th, at 6.30 p.m., when it is hoped that as many members of Northern Federated Societies as possible will attend. Prize-winning films in the recent Federation Competition will be screened.

Kenton A.C.S.

(Publicity Sec. : R. T. Woollven, 1, The Butts, London Road, Harrow-on-the-Hill).

Among the suggestions made and adopted
(Continued on next page)



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at the A.G.M. recently are the following: Bi-annual cine shows to be held, open to the public, consisting of the projection of members' own films on the lines of the "Ten Best." Subscription to be fixed at one rate, thus making all meetings open to both technical and non-technical members. The proposal for a summer outing, as last year, met with unanimous approval, although the date and place has yet to be decided.

The evening was concluded with the projection of the first reel of the society's new film, *Kean on Birds*, 8 mm. Kodachrome. "Judging by this, the finished production should be an outstanding success."

Liverpool A.C.S.

(Hon. Sec.: Mrs. W. G. Humphreys, "Redlynn," 40, The Vineries, Woolton, Liverpool).

Production is at present held up owing to change of premises, but the new studio should be shipshape very shortly. All members are working hard equipping the projection room, canteen, cloakrooms and studio. It is hoped to accommodate considerably more members. Ownership of apparatus is not essential.

Marconiphone Cine & Camera Club

(Hon. Sec.: G. Spencer, 210, Tottenham Court Road, London, W.1.

Meetings are now held Wednesday evenings at 6.30 p.m., instead of Thursday. Recent events: lecture to still section on studio lighting and also a "lantern lecture on prize winning stills, loaned by Messrs. Ilford."

CLUB NOTES

(Continued from previous page)

The Cine Section have paid their third visit to the Studio Doric where the first shots of their second film were made. "In this beautifully equipped studio the lighting is of such a nature that some really lovely effects are obtainable." The annual outing takes place on May 20th with a visit to Chessington Zoo.

Mid-Cheshire A.C.S.

(Hon. Sec.: C. Ridgway, Weston Rhyn, Nantwich Road, Middlewich, Cheshire).

The society is to produce two films this year. The stories have been selected by a committee from various entries submitted, and bear the provisional titles, "The Fruits of Enthusiasm" by W. C. Oakes, and "Eureka" by J. Eachus.

Planet A.F.S.

(Hon. Sec.: H. Roger Dale, 72, Wellington Road, Bush Hill Park, Enfield, Middx.).

In Production: *Behold Our Leader*, a 16 mm. political satire on modern European politics.

This society recently entertained a number of the Catford Film Players, when several productions, including two films with a running commentary recorded by the sound-on-disc system, were screened. By the time these notes are published, it is hoped that members will not only have paid a return visit to Catford, but also arranged similar meetings with other London clubs. "We

believe that such inter visits between societies not only promote better relations between cine enthusiasts, but also help us to see how the other man surmounts those common obstacles which we all meet from time to time."

The committee now has a complete production scheme in hand for the next twelve months. In addition to several documentaries, a two reel modern photoplay and a longer historical film based on the adventures of a famous revolutionist, will be made, both on 16 mm.

Portsmouth F.S.

(Hon. Sec.: B. J. R. Bulpitt, "Oatlands," Bedhampton Hill, Havant, Hants.).

In Production: *The Doctor Vanishes*, 16 mm. drama. The past month has been spent on preliminary work for the new production. The lighting equipment has been thoroughly overhauled, now comprising some three dozen Photofloods mounted on portable frames and stands. The story of the new film is by N. Walker; length about 1,200 ft.; chiefly exteriors, to be taken in the picturesque Hampshire village of Titchfield. Selo neg. pos. stock is to be used. Beckenham C.S. films, *Harvest Moon*, *Salesmanship* and *The Crystal* were much appreciated when projected recently. Portsmouth F.S. has three 16 mm. productions available for hire or exchange—*What's in a Name?* (1,100 ft. comedy), *Recorded Evidence* (750 ft. drama), and *She Who Laughs Last* (300 ft. comedy).

Scunthorpe C.S.

(Hon. Sec.: H. B. Blaze, 102, Glover Road, Scunthorpe).

A first annual competition is announced.

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Shirley Cine Circle & Camera Club

(Hon. Sec. : "Sunnyside," Wickham Avenue, Shirley, Croydon).

Plans are being completed for the Circle's next production. Previous films have consisted mainly of interiors, so it has been decided to choose a scenario with the main action 'out of doors. This will speed up production ; it is hoped that two films will be completed this summer.

An interesting lecture on colour photography and cinematography was given to both the cine and still camera groups recently. There was an exhibition of colour slides and photographs, followed by cine films. A complete list of lectures and debates has been arranged for Circle members until the end of December, 1939.

A social evening was held on May 1st. These evenings are always popular, being gay, jolly little parties designed to create a friendly atmosphere. Inexperience is no bar to membership of the society, as advanced workers are always willing to give advice and help to beginners.

Southend-on-Sea 9.5 mm. C.C.

(Hon. Sec. : G. Tuey, 106, Southchurch Road, Southend-on-Sea, Essex).

In Production : *White Peril*, a two-reel drama of drug trafficking. Recent fine week-ends have enabled the club to make good progress with exteriors ; about 600 ft. have been shot. A further four week-ends should see shooting completed.

At the last monthly projection night, *Release* (Blackheath F.C.) was screened. A party of members attended the "Ten Best" film show, and "greatly appreciated the chance of comparing their work with that of the best amateurs. We hope to see one of our own productions among them one day !" Club meetings are reduced to one per fortnight during the months of May, June, July and August.

Stoke-on-Trent A.C.C.

(Hon. Sec. : H. T. Morley, 51, Beresford Crescent, Newcastle, Staffs.).

A contingent from the Salford C.S. recently paid the society a return visit. By the time these notes are published entries for the annual story competition will have been read.

Barnes & Wandsworth District A.C.S.

(Hon. Sec. : Miss Gould, 39, Elm Grove Road, Barnes, S.W.13).

In Production : *On a Crisp September Morn*, 16 mm. comedy. Shooting takes place on week-ends only. Film consists entirely of exteriors. In preparation is a new feature picture to be filmed on 16 mm. stock. The story was chosen from several entered in a competition held by the society.

The society have just completed an "experimental studio film," 9.5 mm., from which experience in studio conditions has

(Continued on next page)

Experts use DEKKO

THE point that will at once strike many readers is that 9.5mm returns to the prize lists, while 8mm. has lost most of the ground it made last year, although the number of 8mm. films submitted was larger than that of the previous year. When one of the 9.5mm films, *Landfall*,* was screened, Mr. Andrew Buchanan, one of the judges (the others were Mr. Campbell Dixon, film correspondent of "The Daily Telegraph," and your Editor) exclaimed: "What beautiful photographic quality!"

Extract from A.C.W. Editorial
re "Ten Best Films of 1938."

* "Landfall" was produced throughout
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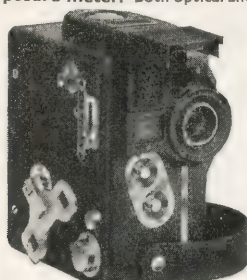
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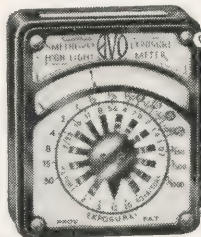


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CLUB NOTES

(Continued from previous page)

been gained. Four new members are required.

Wandsworth Technical Institute Kine Foto Groups

(Hon. Sec.: J. Searle-Shirley, 13, St. Ives House, S.W.18).

In Production: Several retakes of *Risky Reflections*, 9.5 mm., are being made. Final scenes of *Aladdin* are now being shot.

Reinforced Concrete, Torch of Knowledge Series, No. 3—application for registration being made. It is necessary to complete this film by the time the winter building classes start again. It is being shot at 24 f.p.s., a sound track being added later. An S.O.D. copy (9.5 mm.) will also be available for registered operators of the Schools Film Society.

The secretary would be pleased to hear from anybody—society or individual—who records on disc, and who will send particulars of size of discs, speed, system, if and where apparatus can be seen. Any literature on apparatus and raw discs will be thankfully acknowledged.

Warrington C.S.

(Hon. Sec.: J. M. Langdale, Stanley House, Bold Street, Warrington).

In Production: A slapstick comedy (16 mm.) based on "The Society on Production."

It has been decided to produce a "horror" film as an experiment in lighting and camera-craft. Since the cost must necessarily be low, it was decided to put the production in the hands of the 8 mm. section. A rough draft of the story has been made, and it is expected that the section will work without a script. Filming (mostly interiors) will be confined to Monday evenings.

Watford Amateur C.C.

(Hon. Sec.: Mrs. A. Scott-Akroyd, 2, Belmont Road, Bushey).

In Production: *The Z Ray*, directed by Major Lloyd, cameraman, J. Stewart Alsop. Erection of the first two sets (the studio

accommodates two at once) has now been completed, and shooting will have started when these notes appear.

Elizabeth Allan has accepted vice-presidency of the club. It is hoped soon to have a visit from some of the honorary officers who include Leslie Banks and Madeleine Carroll. Wiring the premises—which had no electric fittings or equipment when first acquired—has been "a gigantic undertaking," but is now satisfactorily finished, thanks mainly to the help of J. H. Gower, who has also provided formidable steel grilles to the ground-floor (club room) windows. The studio can now take a load up to 60 amps—12,000 watts.

There are vacancies for 12 active members, all of whom (provided they join at once) can be usefully employed. Relatives—but not just "friends"—of active members are eligible as associates, enjoying the social amenities of the club—which include darts, a snug little bar and other comforts—but not entitled to take part in film production. Associates receive first chance of transfer to active membership, in the event of a vacancy.

A "guest evening" will probably be arranged some time early in June; it will be an ordinary evening, with shooting progressing as usual, with a couple of films on view in the projection theatre and so on. Invitation cards will be sent by the hon. secretary to any would-be visitor.

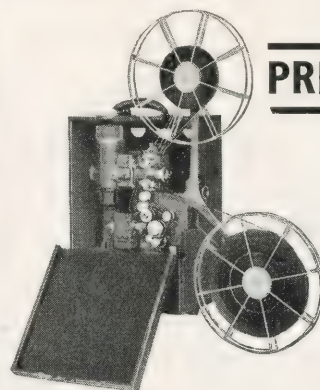
West Essex F.S.

(Hon. Sec.: F. J. Philpott, 7, Wellington Road, East Ham, E.6).

In Production: *Pot of Basil* (S. Reed). Some retakes have recently been shot for this film. *Sunday Morning* (W. Fein); this production has now been completed and will shortly be screened.

An instructive address and demonstration of the use of "stills" in "movies" was recently given by D. Gladwell and S. Reed. At a recent meeting of the film school, shots already taken were projected and further shooting took place.

At a weekly meeting, members were requested to bring along to the studio films which they had not previously shown to the society and these "bits and pieces" (as they were termed) were projected and found very interesting. Two films of The Ford Motor Co., *Westward Ho* and *Down Dagenham Way* were recently screened.



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West London C.S.

(Hon. Sec. : A. F. Shave, 14, St. Luke's Road, Westbourne Park, W.11).

In Production : The 16 mm. unit have now almost completed *Modern Merlin*—one exterior shot and then it goes into the hands of the editor. The 9.5 mm. film is progressing satisfactorily but it will be in production for some time since it is expected to run to some 900 feet. The title has been changed from "Creeping Death" to *The Affair of Dr. Cranleigh*.

The annual inter-club competition is announced. This year 8 mm. has been omitted and an extra 9.5 mm. unit incorporated, making two units of 9.5 mm. and one of 16 mm. Each unit has to produce a film on 90 feet of film, including titles.

An addition to the projection box are switches whereby the screen curtains can be opened and closed. This very useful innovation was engineered by S. E. Clarke.

Whitehall C.S.

(Hon. Sec. : L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2).

In Production : The 9.5 mm. documentary unit is preparing to make a new film, under the direction of Mr. Honeyball. Circulars have been sent to interested members, and it is hoped that the present effort will be even better than that shown at the annual exhibition.

As a result of the exhibition held on March 17th, the secretary has received several enquiries regarding membership. One member of the audience was good enough to send along his impressions of the show, particularly in regard to the 'showmanship' part of the business, and his letter has been passed to all concerned with the actual running of the exhibition. The society was also fortunate in being accorded a long and extremely thorough report in one of the Civil Service staff journals, which dealt individually with each film screened. On May 20th, the society will visit Hampton Court, for the purpose of filming.

Membership of Whitehall C.S. is open to Civil Servants only, and applications for membership should be sent to the hon. secretary. People residing in the provinces are asked, however, to send their applications to C. R. Stubbs, Luzern, Nevill Way, Hove.

Wimbledon C.C.

(Hon. Sec. : J. Symes, 6, Mostyn Road, Merton Park, S.W. 19).

In Production : *The Snob* : 16 mm. Now nearing completion. The story for this film was written by Mr. George Sewell, A.R.P.S. Directed by W. Sugden, A.R.P.S.

The 8th A.G.M. of the Wimbledon C.C. was held recently. Discussions relative to the programme for the coming year took place.

During the past year the club has completed *Elusive Len*, which is its first 8 mm. film, directed by John Symes.

A cine society is being formed in Highgate. Anyone interested should write immediately to S. E. H. Gorrington, 20, Cholmeley Crescent, Highgate, N.6., enclosing a stamped addressed envelope for a reply.

Will readers interested in joining a cine society in Stretford, Manchester, communicate with Mr. D. Shaw, 38, Brompton Road, Lostock Estate, Stretford? Possession of apparatus is not essential.

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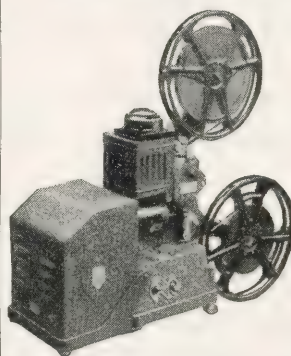
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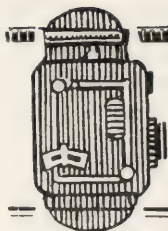
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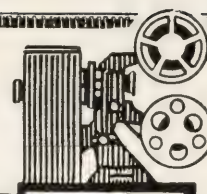
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Readers' Views on the "Ten Best"

To the Editor, "Amateur Cine World"

Sir,—Congratulations are due to all concerned in the selection and presentation of the "Ten Best," and to the societies and individuals whose films won the distinction of being shown at Film House. Your effort to present a 'well balanced' programme resulted in the inclusion of three photo-plays. Did they justify their place in the programme? I realise that the "Ten Best" must of necessity be proportionately representative of all the films submitted to you for selection, and it is easy to imagine the outcry which might arise if it was learned that no photo-plays had been chosen for presentation.

Nevertheless, after seeing the stills from, and reading the producers' notes about, three films of general interest in the May issue of your journal it is only a matter for regret that 'Landfall,' 'Contributory Negligence' and 'Wings Over the Sea' were not shown in place of 'Three Floors Up,' 'It Never Rains' and 'Refuge.' Of the last three films, 'It Never Rains' is undoubtedly the most successful; the photography and production were excellent and the comedy well sustained. On the whole, this picture did justify its inclusion as good light entertainment.

"A Strain to Watch"

Much has been made of the production in general and in particular of the ingenious 'Three Floors Up' illusion, created, so we are informed, all on one floor! Having duly registered amazement we may go on to consider dispassionately the whole film. Personally, I was so engaged trying to piece together the story that I had little opportunity to notice anything else about the film, except that competently made though it undoubtedly was, it completely failed to arouse any interest and was indeed a strain to watch.

'Refuge' was better. Its characterisation was vivid and the production adequate to the drama which was never forced, indeed the restraint in the earlier part of the film made it all the more believable. The producers rightly, and with a considerable degree of success, made the actual battlefield sequences impressionistic. Why, then, the attempted realism of the air raid, which was as unconvincing as it was unnecessary, in that it did not in any material way forward the story?

The fact that the air raid scenes are as likely to prove as good as anything of the kind which may be attempted by amateurs in the future seems to indicate that this sort of thing, like a naval battle or an earthquake, is right outside the scope of the amateur, who would do well to acknowledge his limitations. To attempt to emulate the professional, e.g., the air raid, is to court failure, for it is inevitable that some comparison will be made and equally inevitable that it will be to the detriment of the amateur, however good the latter's intentions. To know one's limitations is also to realise one's capabilities.

(Continued on next page)

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(Continued in col. 3).

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Letters to the Editor

(Continued from previous page)

I do seriously question whether the photo-play, of which we may take 'Three Floors Up' and 'Refuge' as unusually good but nevertheless typical examples, can ever be really successful. It is the effect, not the intention, by which we judge these films; on this point alone I find myself in agreement with Mr. Cavalcanti. I ask, and invite the makers of photo-plays to ask themselves, does their achievement in this sphere of amateur production justify the attempt? Are photoplays worthwhile? Enfield, Middx. ROBERT L. CROSS.

IMPRESSIONS OF THE UNINITIATED

Sir,—I wish to take this opportunity of thanking you most sincerely for the chance you gave us of seeing the Selection of the Ten Best Films of 1938, recently, and I thought that you would be interested in the enclosed note of the reactions of a lady who accompanied me, who is not interested in the technical side of films, but in their entertainment side only. I also enclose a brief note of my own impressions, in case they should be of interest. Thanking you again for a splendid evening, which was highly appreciated. Honor Park, S.E.23. M. C. H. OAKSHETTE.

Notes of reactions on seeing Selection of the Ten Best Films of 1938, by a visitor.

1. *Our Heritage*. This was a delightful film. The views of the National Trust Properties were most beautiful. I especially enjoyed the close-ups of Stonehenge, and also the capacity of such a film for showing the details of architecture.

2. *It Never Rains*. Rather highly coloured, in more senses than one, but quite amusing. The star was, of course, the dog!

3. *County School*. After the coloured films, this seemed a little drab, and rather more like the usual type of news reel, but it certainly gave a very useful and well-connected account of school-life.

4. *Three Floors Up*. As in "It Never Rains," one seemed more conscious of the limitations of a smaller screen and the absence of voice, than in the documentary films. Still, the story interested, mainly, I think, because of the appealing personality of the servant-girl, and the way in which her journeys up and down the very realistic staircase helped to link the story together.

5. *Man on the Road*. This certainly didn't shock me, in the sense of making me feel that the subject had been too superficially treated. On the contrary, though I quite realised that the tramp was probably a wastrel, I found myself painfully identified with his destitution. I wanted him to be able to steal that egg! The loveliness of the country scenes seemed only to intensify the man's isolation, and I saw the difference between a wayfarer's reaction to the countryside, and the same scenes as a tramp would be likely to regard them.

6. *Refuge*. There seemed to me such a sense of reality about this film that for the most part I found myself absorbed in its

shadowy atmosphere of suspense and daring. It appealed to me as a most moving, and at the same time restrained, presentation. The climax and the subsequent happy ending brought me a real sense of relief.

RUTH E. THURLEY.

1. *Our Heritage*. I considered this the best of the first half—well constructed, beautiful colour renderings, a subject very well dealt with and sympathetically treated. A "well-documented" documentary.

2. *It Never Rains*. A story told very well without the use of sub-titles or speech. Photography very good, as was the acting.

3. *County School*. A very good documentary, which struck me as having been filmed largely without the people being taken knowing anything about it—there was very little "acting."

4. *Three Floors Up*. The studio sets gave me an impression of "amateurishness," not felt on the stairway, except for the doors of the rooms leading off the landings. The characters were not, in my opinion, sufficiently differentiated in features, and I was left asking myself, "Why was she engaged to the sculptor when it was the artist she had been going round with? etc. Or was it the sculptor, and we had mistaken him for the artist?" To me, the one "real" person in the story was the servant-girl.

5. *Man on the Road*. Does colour help to lighten the harshness of the subject? The beautiful colours seemed most restful, and this, to me, was such a contrast to the lack of real rest in the life of the man concerned. The story was well conceived, the "climax" arresting, but the ending left me satisfied that "Well, he is safe on the road again," whereas, on consideration, I feel it should have been rather, "Poor devil, I wonder what he will do for his next meal; why won't he settle down into a good job, or cannot he get one?"

6. *Refuge*. The best of the evening. Why was not this, and not "Three Floors Up" considered the best Society production? It certainly struck me as superior in every way. The results were so "professional," and the whole was extremely competent in all aspects. A fine story well told, the horrors of war not too accentuated or too much glossed over, and the acting extremely well done.

M.C.H.O.

(More letters next month)

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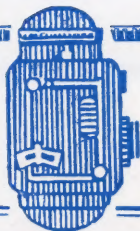
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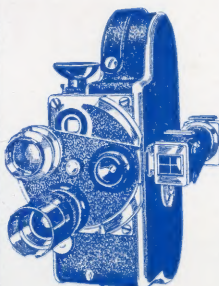
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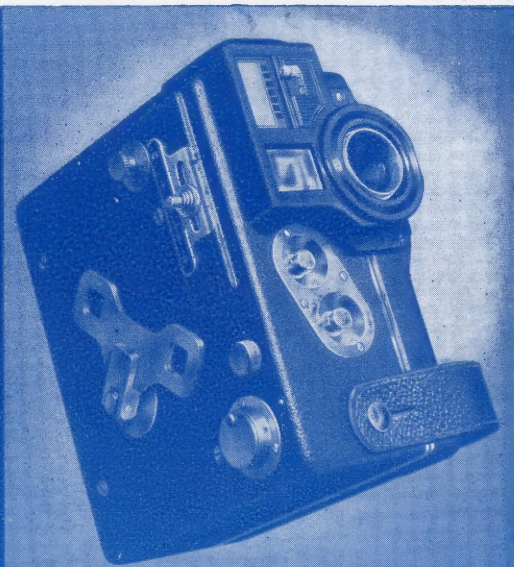
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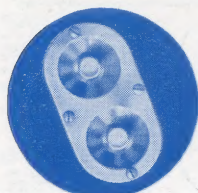
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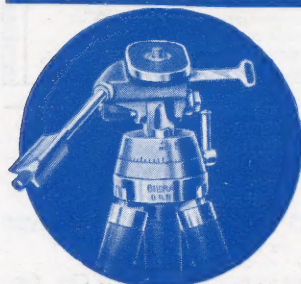
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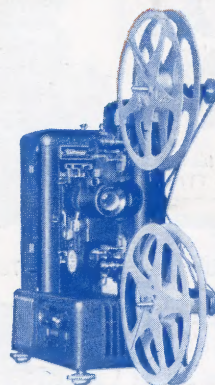
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—no tools, no loose parts

Ditmar Duo has entirely separate film paths for the two sizes, with separate sprockets, separate gates, separate claw mechanisms—in effect two projectors in one.

Lamps up to 250 watts are of mains voltage and need no external resistance. Other advantages include interchangeable lens, suppressor preventing radio and television interference, special framing device which does not displace picture on screen.

Ditmar Duo is available in three combinations of sizes—8/9.5mm., 9.5/16mm. and 8/16mm., price £34, with 250 watt lamp. (With 500 watt lamp and external resistance, 70/- extra). Interesting booklet free on request.



ACTINA LTD

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